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15

# VOGUE

60c

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to use
the fashion news

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across the U.S.A.

The magic eye–
its new
make-up secrets

Enemies of charm–
in women; in men

25 recipes
from the famous
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**FRENCH VOGUE**
4 Place du Palais Bourbon, Paris 7
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**VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.**
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone — LExington 2-7500

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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British  I. S. V.-PATCÉVITCH Publisher

## SEPTEMBER 15, 1959

### COVER

Theatre suit in a blue-plum version of velvet, with a collarless, Chanel-y jacket, a skirt relaxed enough for theatre sitting. Underlining the jacket is the sheen of a cool blue satin overblouse with capped sleeves, a loosely-tied self-belt. By Mollie Parnis, of Martin's acetate-and-rayon velvet. Warm new lighting—Elizabeth Arden Autumn Fires in make-up; here, Pink Spark lipstick, Autumn Smoke eye shadow. Suit, about $190. Castlecliff earrings. Both, Bonwit Teller. Suit, also at Hutzler's; Julius Garfinckel; Neiman-Marcus. For shops in other cities, see page 192.




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The Chambre Syndicate de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 134, No. 5
Whole No. 2025

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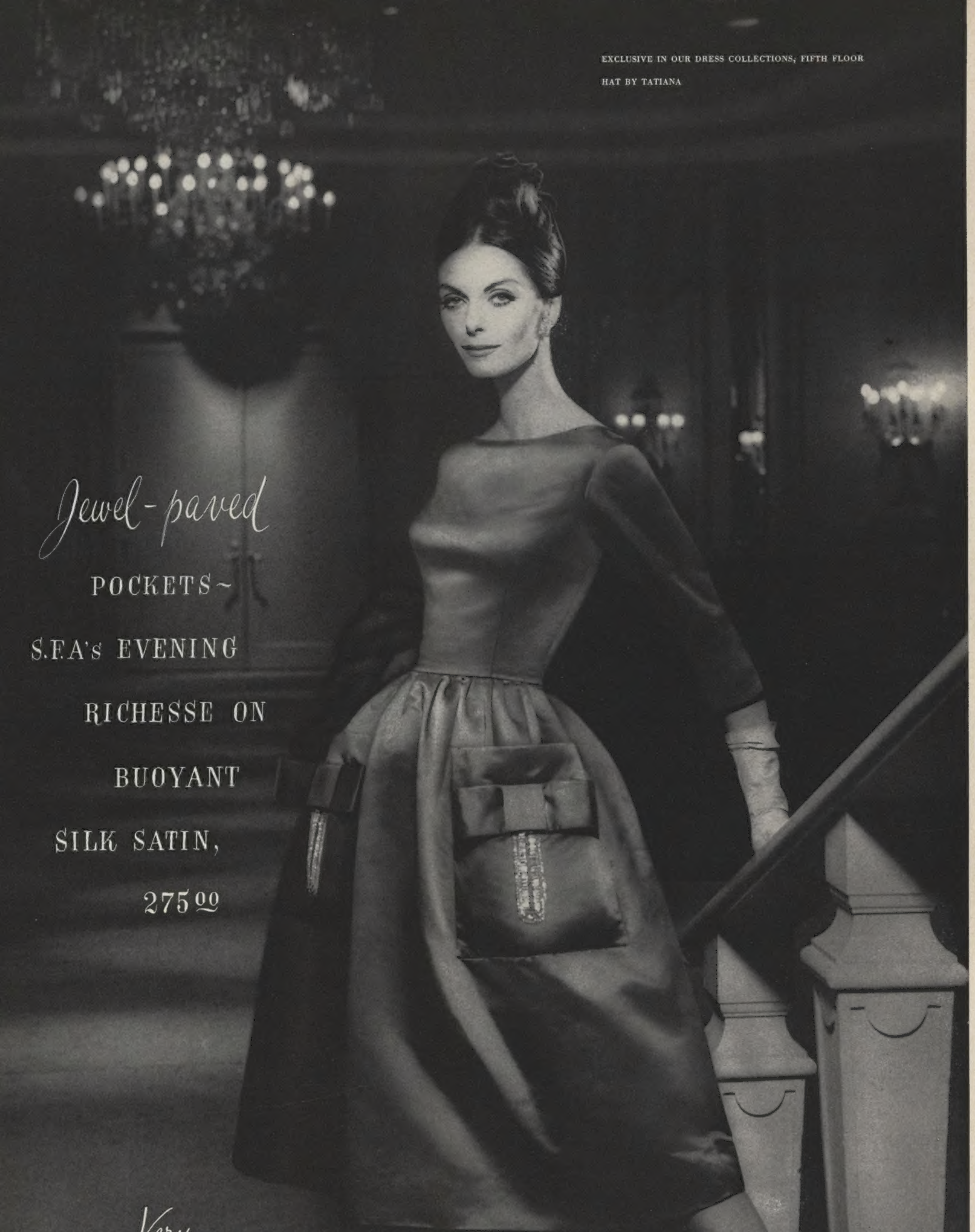
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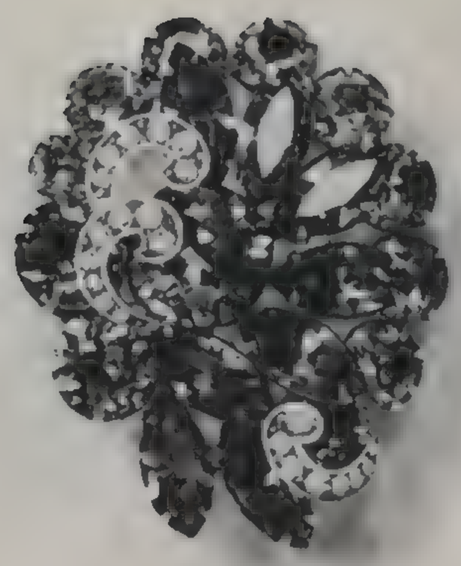
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wool, the natural beauty...wool, the natural shape-keeper... tailored with authority by Handmacher in a fine American-made diagonal tweed. Dramatically new: the longer jacket, the wider belt.

*about $95*

HANDMACHER-VOGEL · 533 SEVENTH AVENUE · NEW YORK

B. ALTMAN & CO., N. Y.: HUTZLER'S, BALTIMORE: MARSHALL FIELD, CHICAGO: J. L. HUDSON, DETROIT MEIER & FRANK, PORTLAND

nothing measures up to Wool

# Van Raalte

*because*
*you love*
*nice things*

LINGERIE • GLOVES • STOCKINGS



SLIP #7254 OF SUAVETTE NYLON TRICOT, FOLIAGE LACE TRIMMED. LEAF TONES OF BEIGE (IVORY ROSE), RED, GREEN. ALSO GREEN WITH ABSINTHE LACE, GREY WITH CHARCOAL, AND ALL-WHITE, ALL-BLACK. $8.95. MATCHING PETTICOAT #6854, $4.95

STROOCK "DIAGRA" , a truly important fabric for a [illegible] for this elegantly simple, utterly black coat by Frank Gallant.



*for the self-assured look... Stroock*

©1959 Stroock, Empire State Building, N.Y.C.


the real American beauty!
Surrender to
the soft embrace of
your footprint in
leather. Molded to the
contour of your feet.
$16.95 to $19.95
Matrix
YOUR FOOTPRINT IN LEATHER
FOR NAME OF YOUR NEAREST MATRIX RETAILER, WRITE TO
MATRIX DIVISION, JOHNSON, STEPHENS & SHINKLE SHOE COMPANY, ST. LOUIS 8, MISSOURI



Imported 1959

# "INFANTA"

## BAROQUE COLLECTION, JOSEPH MAGNIN

198.95 California and Nevada



Seamprufe
LINGERIE

IVORY ROSE... RARE COLOR BLOSSOMS IN GOSSAMER PETALS OF NYLON TRICOT UNFOLDING FROM PRECIOUS LACE FILIGREE — BALANCED BY LONG-STEMMED SATIN STREAMERS. GOWN AND PEIGNOIR, IN IVORY ROSE OR WHITE, SIZES 32-38, PRICE ABOUT $30 AT THE FINEST STORES.



The look she loves ....

her Herbert Sondheim

I'M IN THE MOOD FOR Munsingwear



IVORY ROSE . . . a new shade that does something exciting for every skin tone . . . a color created for the imaginative mood of this luxurious Munsingwear slip! Nylon tricot, bodiced with Ban-Lon® Alencon lace roses over nylon chiffon; knee high in lace at the hem and walking pleat. It's a look that's new; altogether becoming on you whether you choose it in Ivory Rose, Black, Crystal Blue or White . . . from Munsingwear, for you, 12.95.

MUNSINGWEAR, Inc.—Women's and Girls' lingerie, sleepstyles, sportswear/Women's Hosiery/Hollywood Vassarette bras, girdles/Men's and Boys' underwear, sleepwear, sportswear, socks/261 Madison Ave., NYC



Decorating genius William Pahlmann chats with fashion trend-setter Pauline Trigère at the new and exciting "Four Seasons". Miss Trigère chooses a costume to compliment her escort and to complement the setting. At the Pahlmann party, she wears a favorite tunic from her Winter Collection. It's a heavenly pale green brocade now at fashionable stores in America.

trigère

DRAWING BY DORA

ENSEMBLE BY LEONARD ARKIN

Natural Bridge®

*has all the toes, the heels, the bows moving in smart circles today*

**Left, "*Cubby*"; right, "*Gardner*"; top, "*Cherie*". Natural Bridge prices $11.95 to $14.95, a few styles and distant points slightly higher. For your dealer's name, write to NATURAL BRIDGE, Division of Craddock-Terry Shoe Corporation, Lynchburg, Virginia.**




PHOTOGRAPHED BY MELVIN SOKOLSKY • JEWELRY BY MAZER

*THE FASHION IS 24K CASHMERE...the fabulous feeling is Einiger: a coat made* [illegible] *in a romantic image, all sweep, all drama, all sense-stirring luxury. Sizes 8 to 16. About $135. At the fine stores listed,* [illegible] *or write: EINIGER MILLS, 350 5th Ave., N.Y.1.*

*SAKS FIFTH AVENUE, New York, White Plains, Springfield, N. J., Chicago, Beverly Hills, Detroit, Pittsburgh, St. Louis,* [illegible] *Philadelphia, San Francisco, Old Orchard at Skokie.*

*This golden medallion is affixed to every fashion of 100% pure 24K Cashmere, luxury-loomed by Einiger. It is the sign* [illegible] *and symbol of the world's finest cashmere. Look for it.*

# YOU CAN'T SEE THE FOREST FOR



Walking suit. Kidskin and deep tweed. About $165
Suede and drifts of Canadian lynx. About $400
Shearling suede. Lambswool insides. About $150
Night-and-day suede. Detachable Norwegian blue fox. About $240

SAMUEL ROBERT, 1407 BROADWAY, NEW YORK 18, N.Y.

# THE GIRLS IN LEATHER BY samuel ROBERT



Suede and tweed dressmaker suit. About $130

Great wrap-up in kidskin. About $185

Totally reversible. Kidskin and velour. About $210

Jeweled kidskin jacket, lantern sleeves. About $130

AT I. MAGNIN, NEIMAN-MARCUS, BONWIT TELLER, JULIUS GARFINCKEL, KAUFMANN'S-VENDOME, NEUSTETERS, MONTALDO'S, FOR OTHER FINE STORES. SEE PAGE 196.

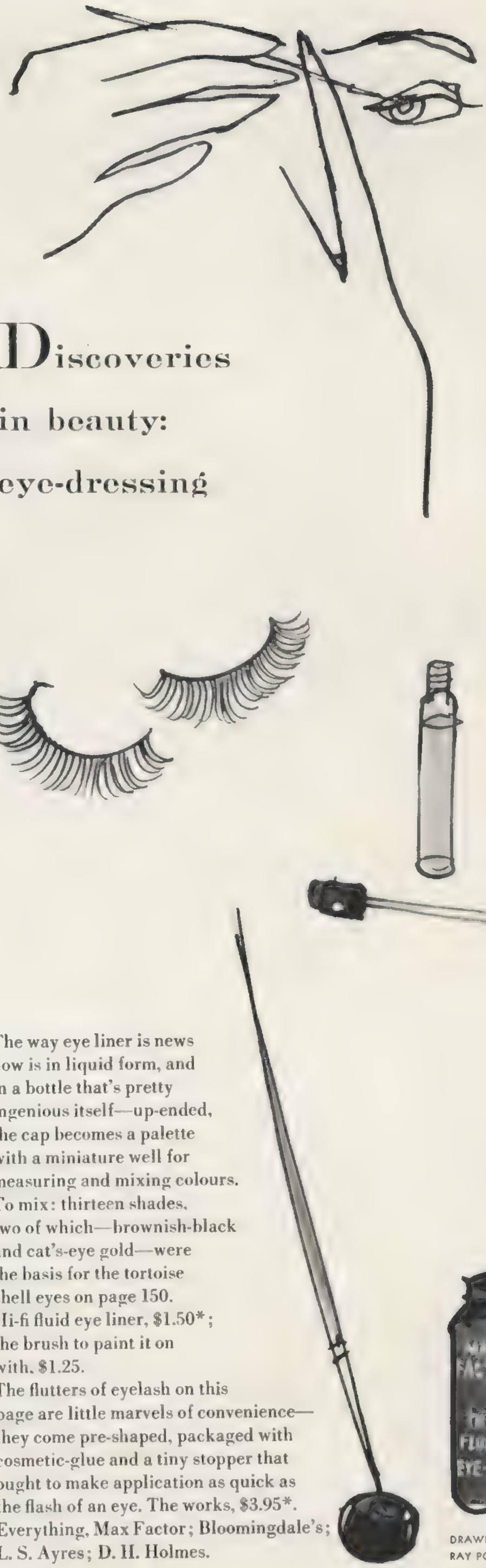


# fashion portrait

Young fashions on the move...crisp fall tweeds in the classically beautiful fitted or flared silhouettes. Left: Slightly flared raglan-sleeve coat in a rich pebble flecked all wool tweed. Brown or red. Right: Button-up convertible coachman-collared princess in a deep toned all wool tweeded plaid. Grey/red blend. Bambury coats are available in toddler to pre-teen sizes 1-14 from $30 to $35 at fine stores. Write BAMBURY FASHIONS, 520 Eighth Avenue, New York 18 for name of store nearest you.

*Bambury*

COATS FOR GIRLS WITH ADD-A-YEAR HEMS



# Discoveries in beauty: eye-dressing

The way eye liner is news now is in liquid form, and in a bottle that's pretty ingenious itself—up-ended, the cap becomes a palette with a miniature well for measuring and mixing colours. To mix: thirteen shades, two of which—brownish-black and cat's-eye gold—were the basis for the tortoise shell eyes on page 150. Hi-fi fluid eye liner, $1.50*; the brush to paint it on with, $1.25. The flutters of eyelash on this page are little marvels of convenience—they come pre-shaped, packaged with cosmetic-glue and a tiny stopper that ought to make application as quick as the flash of an eye. The works, $3.95*. Everything, Max Factor; Bloomingdale's; L. S. Ayres; D. H. Holmes.

*PLUS TAX

DRAWINGS BY RAY PORTER

Knowing hands reach for

# Crescendoe gloves

Leather-tailored of our exclusive
Wonder-fabric that washes
and wears endlessly

Dramatic $3.50

Louise $5.00

Revue $3.50

Gayety $4.00

Sway $3.50

Beat $3.50

Look for Crescendoes at your favorite fine store
or write Crescendoe Gloves, Johnstown, N. Y.

# SHADES OF SORCERY

*Smouldering threads of slightly wicked colour weave stockings to sheath your legs in tinted elegance. Nine colours of sheer witchcraft foretell for you a fabulous fashion future:*

MOOD INDIGO • GREEN EYES
MOON MADNESS • PHANTOM PURPLE
BLACK PEARL • WITCHES BREW
MIRAGE • HOCUS-POCUS • VOO-DOO



# Humming Bird

*Available in both lovely full fashioned and seamless styles at leading stores everywhere.*

**DAVENPORT HOSIERY MILLS, INC.**
*Chattanooga 1, Tennessee*

The delightful peignoir gown is kittee-soft "Kittenfluff", the lush new brushed nylon by famous **PRINCETON KNITTING MILLS** that drips dry fast, never sees an iron! Petal Pink, Cloud Blue. Sizes 32-40. $11. Not shown: Matching p.j., $13. Shift gown, $11. At better stores everywhere. **M. C. SCHRANK CO.**, 437 Fifth Ave., New York • Montreal, Canada • Brisbane, Australia • Wellington, New Zealand • Capetown South Africa • Prices slightly higher west of the Rockies and in Canada.

# to women who don't sleep well

Note to weight-watchers! Know why the warm glass of milk at bedtime has lost its charm as a sleep-inducer? A hundred and sixty-five calories! (That's fifteen more than a cream puff!) Instead of eight ounces of warm milk, substitute a few warm, soft, luscious ounces of Schrank's "Living Loungerie"! Schrank's carefree, lightweight lingerie is deliciously flattering anytime. (And the princeton "Kittenfluff" is 100% calorie free!) A PRINCETON FABRIC reaches the ♥ of fashion



# Soft Water

## FOR MORE BEAUTIFUL COMPLEXION, HAIR AND APPAREL

### *Lindsay Soft Water is "right as rain"*

Bathing, washing or shampooing with wonderful Lindsay soft water is truly a luxurious beauty aid. Soft water's gentle cleansing magnifies the natural radiance and charm of your complexion. It gently caresses your hands...keeps them soft and lovely. Your hair is satiny and easy to manage...has a new healthy, exciting sheen, and you'll love the feather-lite feeling of soft water laundered lingerie. *Lindsay Water Softeners transform harshness and hardness into never-ending streams of refreshing, clean, rain-soft water.*




THE LINDSAY COMPANY
1381 Marshall Ave. St. Paul 4, Minn.
*Consult your local Lindsay dealer or write direct.*

Your delicate hosiery often lasts up to 7 times longer when washed with Lindsay Soft Water. In fact, any washable becomes softer...cleaner!

Lindsay Soft Water eliminates dulling, clinging soap curds. Less shampoo is needed for more lustrous cleansing...softer, lovelier hair.

Lindsay's soothing soft water gently yet thoroughly cleanses your pores of old make up that otherwise clings...reduces chance of unsightly skin blemishes.

Lindsay Soft Water with any soap or detergent stimulates gentle, soothing cleansing. It's easier to keep your hands baby soft and "model" beautiful.



ABOUT $19. FOR STORE NEAREST YOU WRITE MADEMOISELLE SHOES, EMPIRE STATE BLDG., NEW YORK. A GENESCO DIVISION

LE BOULEVARD PUMP.
NO WONDER YOU CALL
MADEMOISELLE®
THE FASHION SHOE

# THE FASHION BEHIND THE SEAMS...ICI AND PAREE

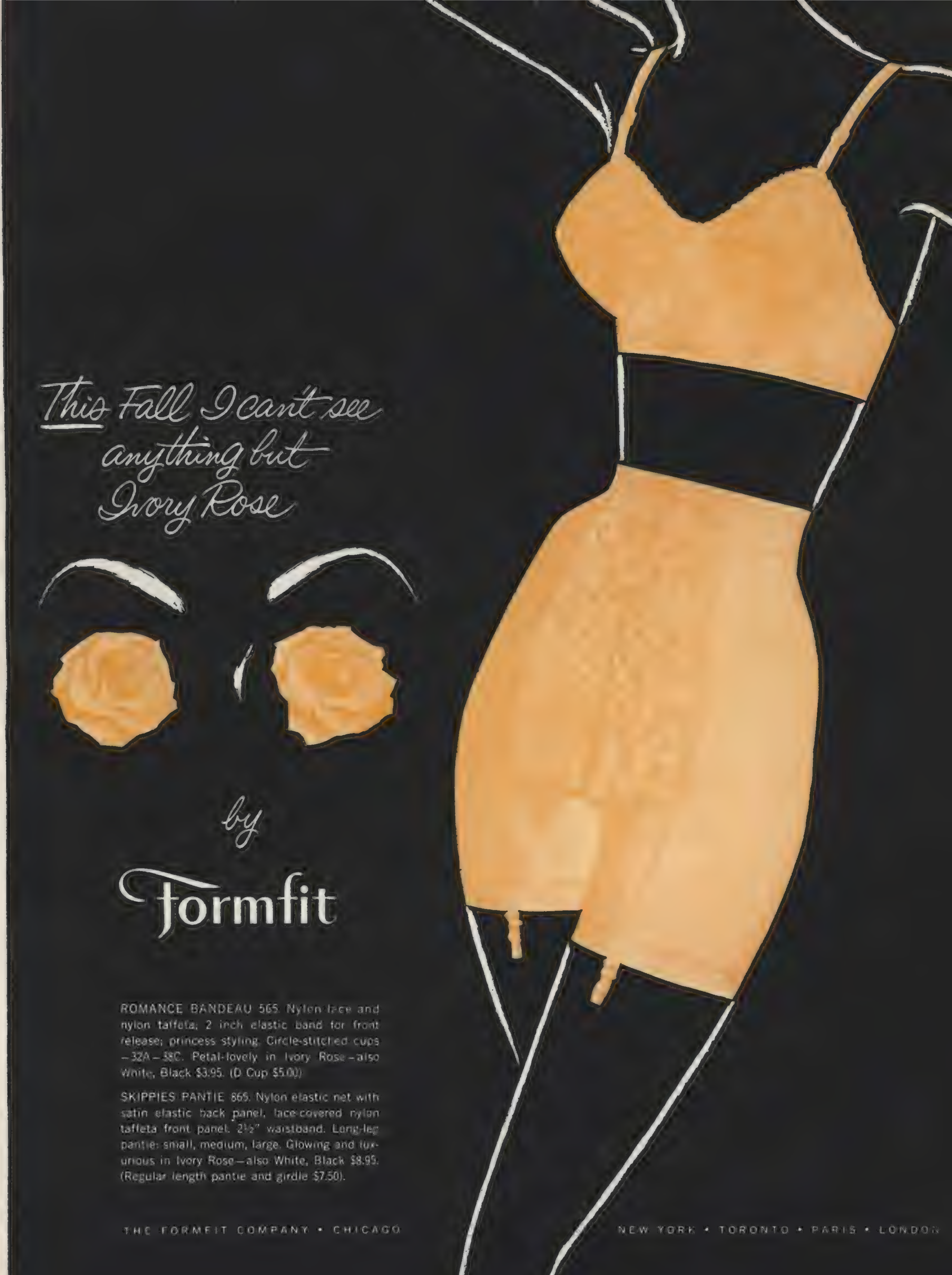
# KEYBAK® NONWOVEN INTERFACING*




**PIERRE CARDIN** designed this handsome costume in Paris and **R.H.MACY** copies it line for line. And what a line! KEYBAK interfacing holds that line in the original as well as the copy. And many are the Franco-American bravos for KEYBAK'S remarkable performance. Costume 64.95.

**AT MACY'S—LINE-FOR-LINE DRESSES**

*RAYON AND DUPONT VIRGIN NYLON PAT. NO. 2664093 COPYRIGHT BY CHICOPEE MILLS, INC., NEW YORK, 1959



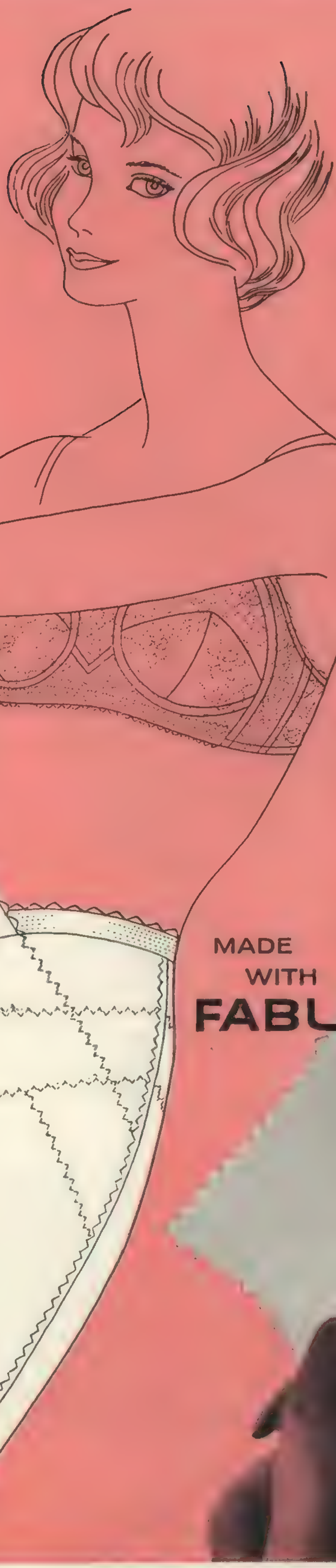

ROMANCE BANDEAU 565. Nylon lace and nylon taffeta; 2 inch elastic band for front release; princess styling. Circle-stitched cups —32A—38C. Petal-lovely in Ivory Rose—also White, Black $3.95. (D Cup $5.00)

SKIPPIES PANTIE 865. Nylon elastic net with satin elastic back panel, lace-covered nylon taffeta front panel. 2½" waistband. Long-leg pantie: small, medium, large. Glowing and luxurious in Ivory Rose—also White, Black $8.95. (Regular length pantie and girdle $7.50).

THE FORMFIT COMPANY • CHICAGO

NEW YORK • TORONTO • PARIS • LONDON



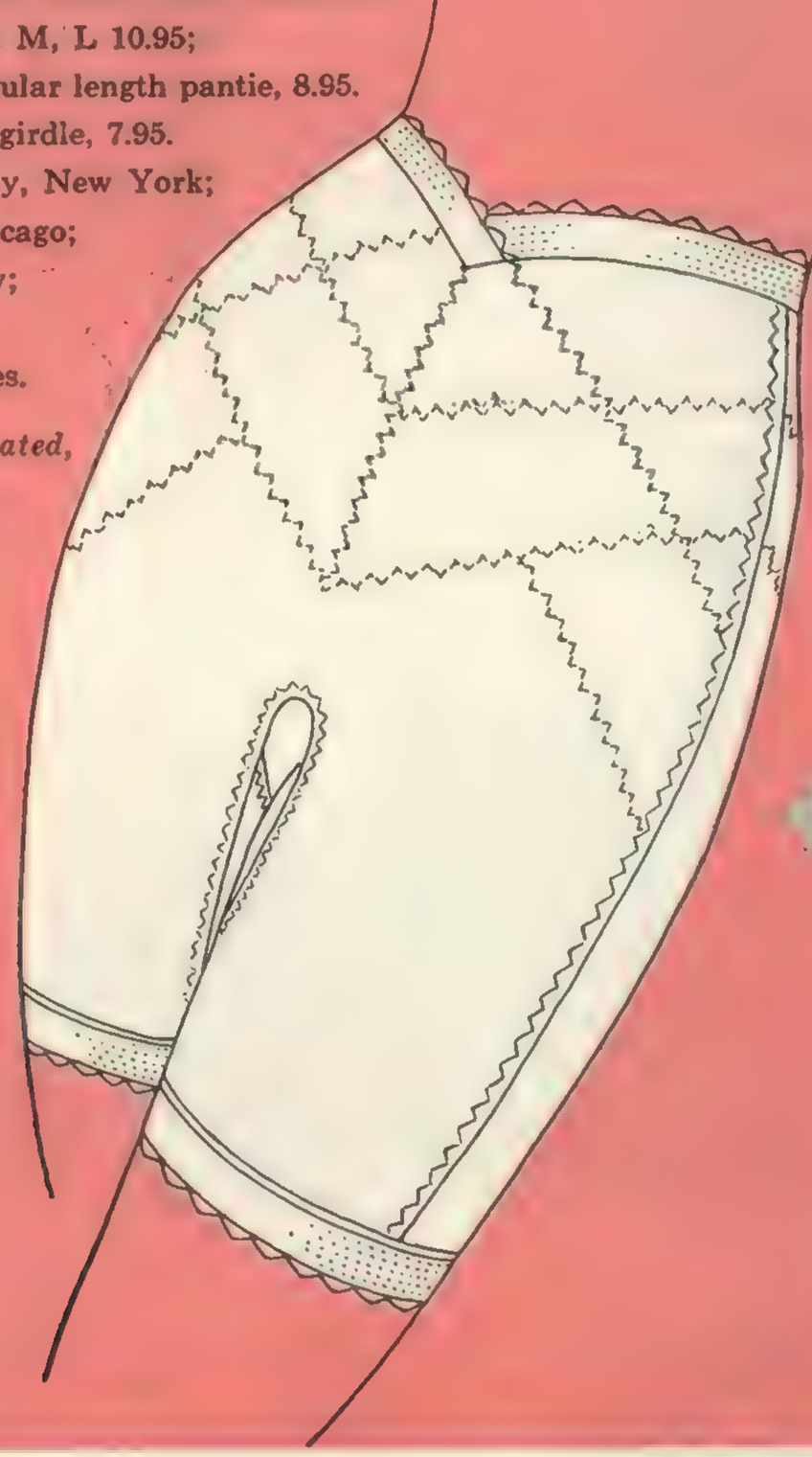


# IT'S GOSSARD!

Smoothest young shapes going rely on Fabulastic, fabulous elasticized fabrics by Ansonia Mills. Here, in a luminous twill-weave back panel that does much toward making "Answer-Deb" such a mobile little marvel.

Long-leg pantie shown, S, M, L 10.95;
XL 12.50. Matching regular length pantie, 8.95.
Matching regular length girdle, 7.95.
At Best and Company, New York;
Carson, Pirie Scott, Chicago;
Kerr's, Oklahoma City;
Rich's, Atlanta;
and other fine stores.

**ANSONIA MILLS** *incorporated,*
*350 Fifth Avenue,*
*New York 1, N. Y.*





MADE WITH FABULASTIC®!

only

# Tricosa

**...and PARIS could fashion KNITS of a texture so exquisitely fine**

TRICOSA PARIS




**left:** *the versatile belted sheath—impeccable simplicity with the French touch... beige—red—cadet blue—forest green...* ***about $55***

**right:** *the sporting straight coat—soft as suede—this year's juror with Parisian "best-dressed"... black—taupe—red...* ***about $95***

**Exclusively imported by FEDER FASHIONS, 1410 Broadway, New York**

*New York: MISS BERGDORF of BERGDORF-GOODMAN • Dallas: NEIMAN-MARCUS • Chicago: MARTHA WEATHERED • Atlanta: J. P. ALLEN*



# Versatile!

**Geist and Geist, Inc.,** demonstrate the versatility of **Mazet® II** high twist acrylic yarn by **Milliken** in this one piece knitted dress, this *two* piece knitted shirt and pants. Here are knitted fashions with the look of worsted and all the convenience of a man-made fiber that emerge fresh and neat from washing and drying. They're smooth travellers too—always ready to wear the moment you take them out of your luggage. Dress about $50., shirt about $17., pants about $23. Bergdorf Goodman; Bullock's, Wilshire; Neiman-Marcus.

# it's almost wicked...you feel so beautiful

interlude gown and peignoir of Kayonara tissue tricot with the silken touch. Ivory rose and so many other exciting, new Kayser colors. Sizes 32-38. Petite sizes, too. Ensemble $29.95. Gown $12.95. Slightly higher in Canada. You owe it to your audience to wear Kayser gloves and hosiery, too. Kayser-Roth Lingerie Company, Inc.

DIVISION OF KAYSER-ROTH CORPORATION



KAYSER®

LINGERIE

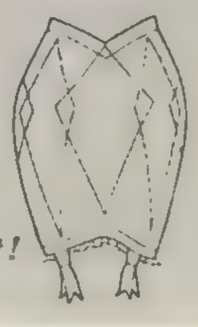
# A great new girdle discovery to perform slimming miracles...



Lily of France

*Gives you a perfect outline from every point of view*

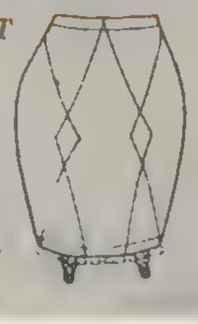
♦ *PIN-POINT CONTROL*
*that slims hips, tummy, derriere . . . with maximum comfort!*



♦ *INTERLOCKING DIAMONDS*
*double-powered for twice the slimming action . . . with maximum comfort!*



♦ *COUNTERPOINT TENSION*
*Two-way control! Eased at waist and below . . . for maximum comfort.*



PATENT PENDING *TM REG. U.S. PAT. OFF.



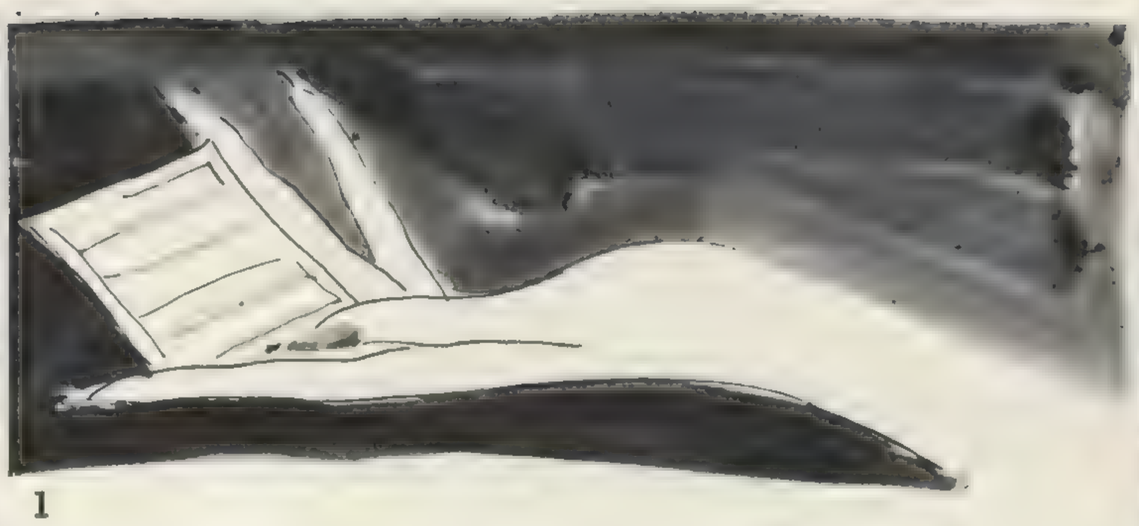
creates QUEEN OF DIAMONDS

Here you see it... that rare, new jewel, unique in girdle design! When Queen of Diamonds slims you, inches disappear... and with a world of comfort that hardly seems possible. The magic: Fabulous two-fold control at the tummy, hips and derriere achieved by a double-powered, boneless inlay of cleverly placed, all-elastic diamonds. And these diamonds act! Hold you, mold you, firm you, and all with the lightest touch imaginable. Fantastic flattery... utter luxury! And a style meant especially for you. Style 9000; Duosette; white, black, 22.50. Style 9012; Hi-waist girdle; point d'esprit Bobbinette, white, black, 25.00. Others 10.95 to 25.00. (See insert.) Silk-satin and lace bra; white, black. 7.95. At all fine stores.

LILY OF FRANCE, INC., 417 FIFTH AVENUE, NEW YORK 16, N. Y. • LILY OF FRANCE SOLD IN CANADA THROUGH DOMINION CORSET COMPANY, LTD., 450 DORCHESTER STREET, QUEBEC




French Hug girdle 13.50 panty $15 bra 5.95. For store, free booklet write Olga, Dept. V99, 7915 Haskell, Van Nuys, Cal.



1

# A cotton square— six ways it works




2




3




4




5



6




7

DRAWINGS BY RAY PORTER

1. In hand, above, a little square of cotton called a Coet. Following, six of the many top-to-toe beauty preparations it applies —efficiently.

2. Gentle beneficial oil that removes mascara, eyebrow pencil, eye shadow. By Maybelline; 50c*.

3. Facial cleanser with antiseptic virtues, to be applied, and reapplied, until cotton shows no soil. Ten-O-Six Lotion by Bonne Bell; $1.75*, at Bloomingdale's.

4. Dry cleaner for hair to use between shampoos, to remove excess oiliness. Anti-Dandruff Treatment Lotion by Ogilvie Sisters; $1.75* at Bloomingdale's.

5. Lipstick remover that clears the way for a fresh colour—one cotton squareful per lip. Labialys by Stendhal; $1.75* at Lord & Taylor.

6. Lotion with freshening benefits, to be used on the face after cleansing. Fraîcheur by Nina; $3.50* at Henri Bendel.

7. Soother and cooler for tired feet, relieves soreness, swelling. Ardena Foot Lotion by Elizabeth Arden; $1.25. Altman's. Coets: from 25c for box of 40, to 95c for 180.

*PLUS TAX



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custom hairstyling is available wherever you may happen to be. Poised for immediate fall flight is our flaring Cygnet, softly rising, curl-crested, to be personalized for you by skilled Coiffures Americana stylists. Exclusively at:

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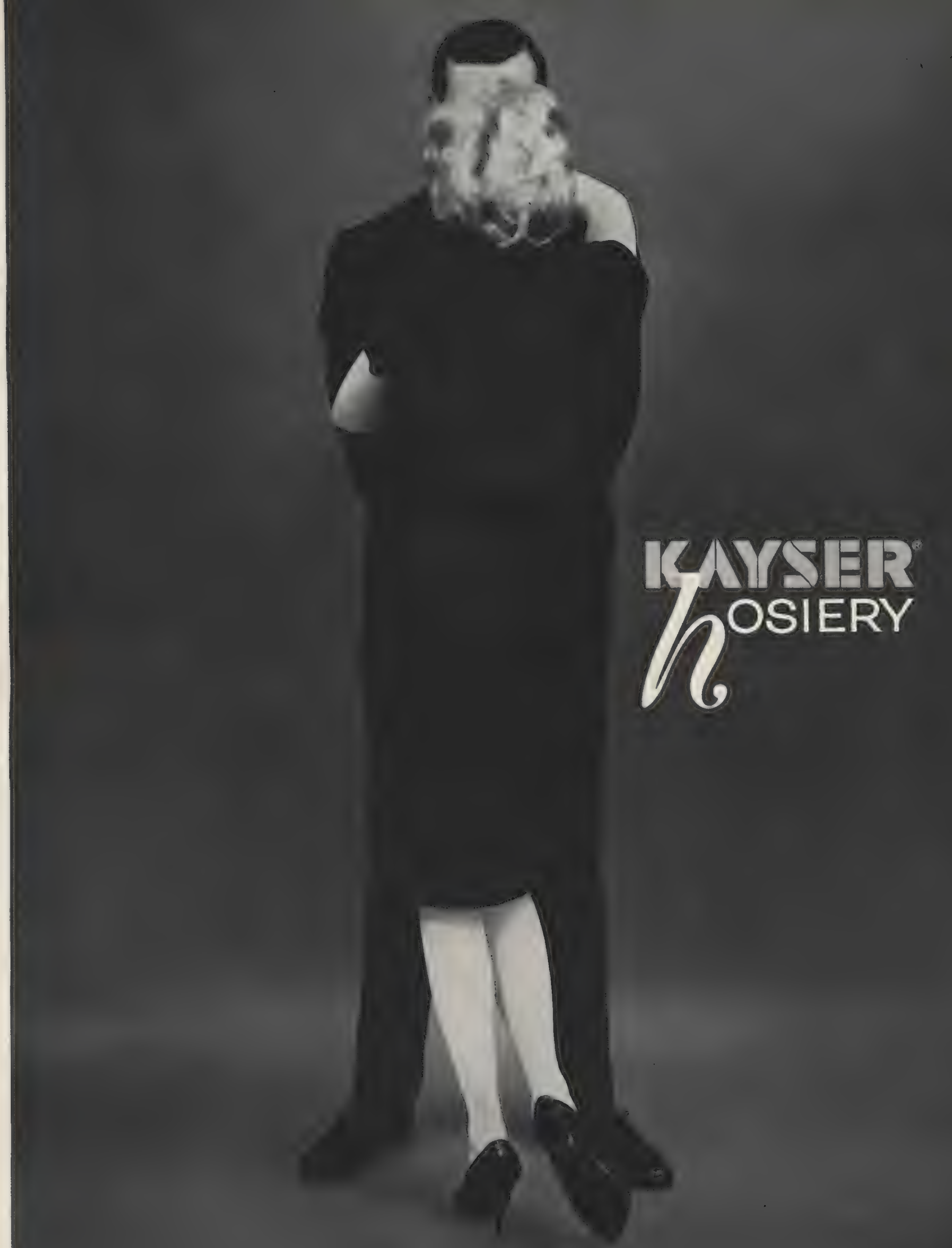
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TREND SETTING BEAUTY SALONS IN FINE FASHION STORES FROM COAST TO COAST

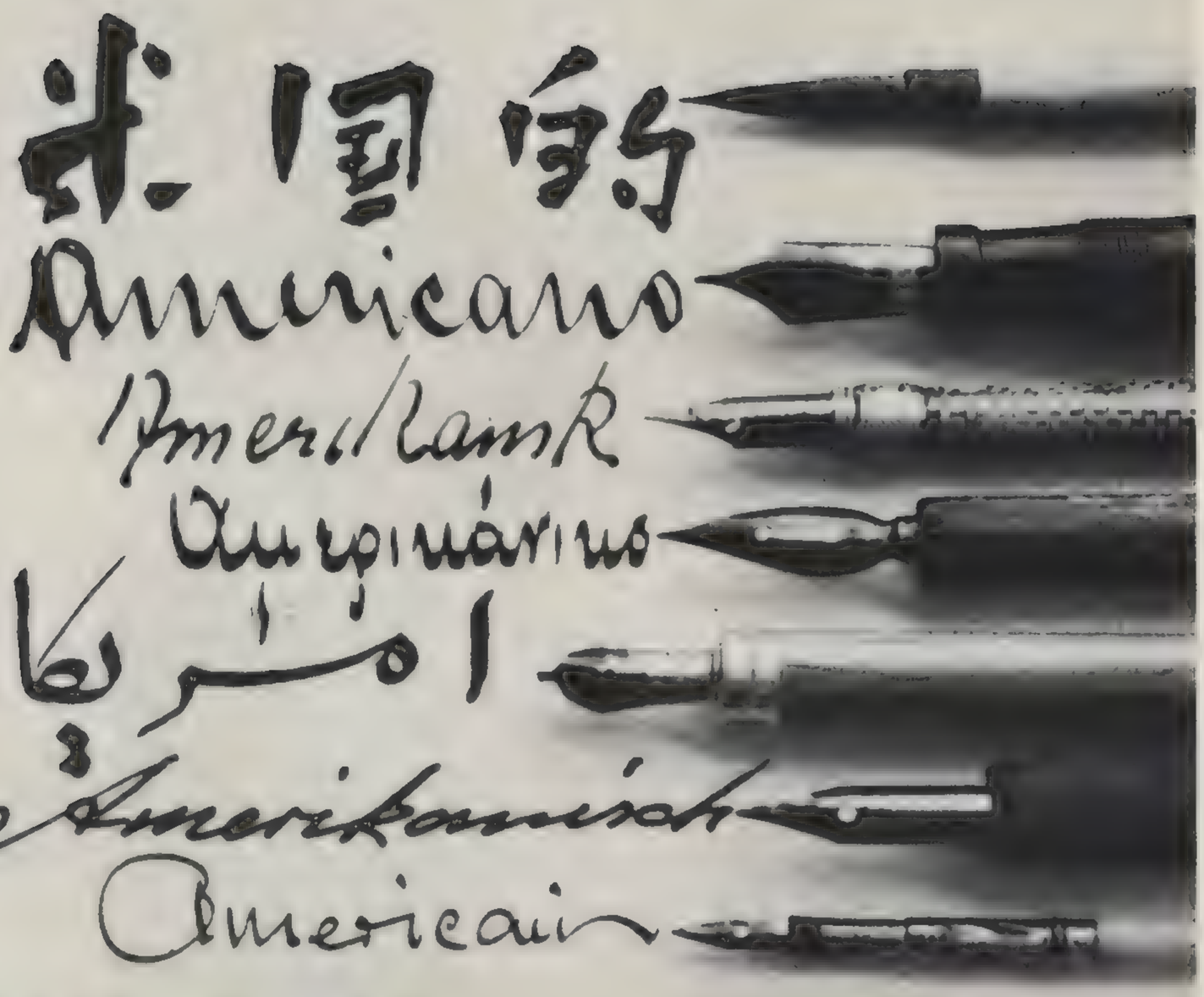
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KAYSER-ROTH GLOVE COMPANY, INC. DIVISION [illegible]




SEAMLESS STYLES $1.35, FIT-ALL-TOPS $1.50. "YOU OWE IT TO YOUR AUDIENCE TO WEAR KAYSER GLOVES & LINGERIE, TOO."
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*there's just one adjective for mink!*

French, English, Swedish, Italian . . . whatever her native tongue may be, the woman of fashion asks only for North American mink! Her discriminating taste tells her that North American mink is the finest fur in the world. And so, she will wear no other. Quite simply, no other fur can rival it. North America is the natural habitat of mink. Early explorers first found it here—breeders still find it continues to thrive here better than anywhere else on earth. Remove it from the North American climate which is so conducive to a fine growth of fur, try to breed it elsewhere—and it adapts to its new environment by developing other characteristics which are highly undesirable in good fur. The serviceable beauty you associate with superb mink means only North American mink. No "import" labels can change that. You can take pride in your North American mink...the fur most treasured the whole world over.

American!

GREAT LAKES MINK ASSOCIATION—RANCHERS AND PRODUCERS OF NORTH AMERICAN NATURAL DARK RANCH MINK.

PAT SANDLER



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yarn dyed fabric by

CHARDON MARCHÉ

# The Magic Isle Sole

A sensational advance
in shoe sole construction
—a cushion rubber "isle"
right where you need it for
softness, flexibility, and
genuine walking pleasure.



*most styles* $18^{95}$

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Brighter "Happier" Haircolor ...

ROUX®

The *color* is bright, sparkling, sunny. And the *look* is soft, feminine, completely natural.

It's brighter, "happier" haircolor — the kind *you* can have, easily, with Roux!

For Roux is a family of hair rinses, tints, color shampoos, lighteners. So whatever your purpose — to brighten dull hair or to color gray hair, to match your natural color or to try an exciting new one, to use a temporary coloring that shampoos out or a lasting one that doesn't — you find a Roux product designed specifically for *your* desire. And each of them, temporary or lasting, coloring or lightener, is designed with just one thing in mind — **the loveliest hair of your life!**

"AMERICA'S FIRST FAMILY OF HAIRCOLORINGS"

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At better beauty salons and cosmetic counters everywhere.



Perfectly timed: Hockanum woolen perfectly fashioned into the coat that's prettiest to wear all winter. With cerulean mink. Misses sizes. About $170.00. At B. Altman & Co., Marshall Field and Joseph Magnin.

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J. P. Stevens & Co., Inc.
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For creativity in texture and coloring, the world of fashion looks to Lesur for the most fascinating fabrics in France. To be seen making the grand entrance in the loveliest of American ready-to-wear designs: "Flonica" all wool; "Brildiaz" wool and reindeer; "Orlytwi" orlon, wool and reindeer; "Zarlano" orlon, wool and mohair; "Tresslor" orlon and wool.




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"JUST STOCKINGS"
WHEN YOU CAN HAVE
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*I forgot to bring her*

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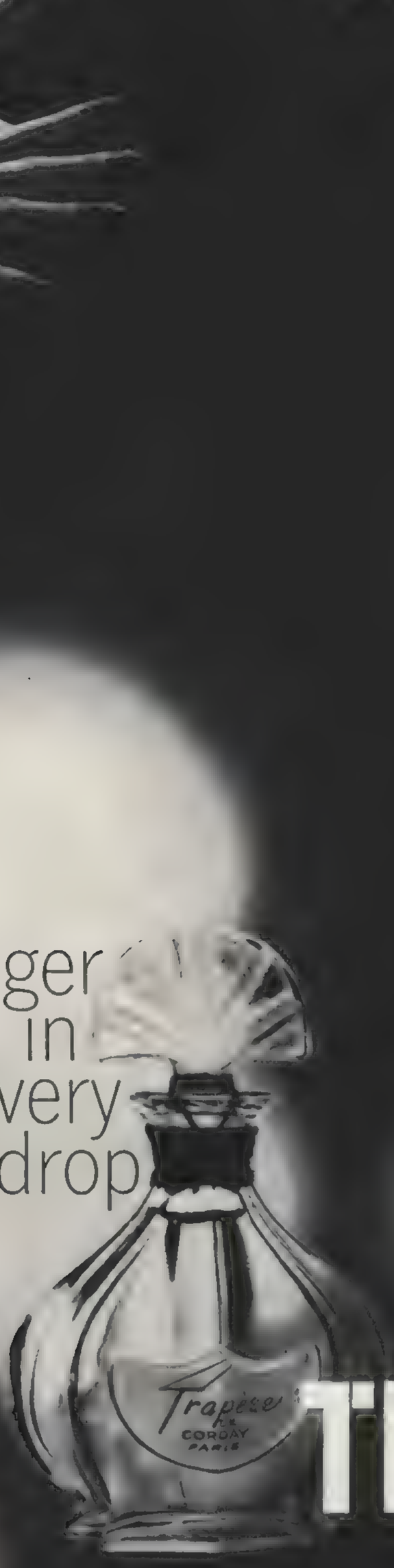

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Photo: Rutledge Shoes: Fiorentina

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# For Mrs. Exeter:
# a wool challis season



SHANNON



Two dresses (one with jacket) to take Mrs. Exeter through lunch in town, an afternoon at the Philharmonic, or—as here—a browse through a collection of antiques. Both dresses, wool challis in a light September weight that will work well, later, under furs.
*Above:* Dress and short jacket of wool challis, printed in shades of blue; the dress neckline, low enough for pearls. By I. Doctor, of Onondaga fabric; about $110 at Altman's; Marshall Field; I. Magnin.
Hat by Irene of New York.
*Opposite:* Wool challis dress in red tones that range from pink to ruby. Flattery: the folded collar with a touch of ruby velvet. By Young Viewpoint, of Onondaga fabric; about $55 at Lord & Taylor; Hudson's; I. Magnin. "Autumn Haze," Emba natural brown mutation mink stole by Revillon. Hat by Sally Victor.
Background: Altman-Dwork Antique Shop.

# When Beauty Experts discuss the "Young, Dewy Look"...

## *all hail Jacqueline Cochran, originator of the Moisture Concept*



*Jacqueline Cochran*

FEW WOMEN ever receive nation-wide distinction for a single accomplishment. Jacqueline Cochran has received this great honor *twice*...as America's greatest woman flyer and for her *original moisture concept in cosmetics* which has turned time upside down for thousands of American women.

When Miss Cochran created Flowing Velvet, with its exclusive moisture ingredient Hydrolin, a new era began, a new hope was born for all women who were watching helplessly as their skins dried up and grew old. For here at last was a new way to bring moisture and essential oils to aging and drying-up skin without hormones, without stimulants.

### How Flowing Velvet works

Flowing Velvet works in a unique way. As its gentle, greaseless, flowing formula glides smoothly over the surface of the skin, its exclusive moisture ingredient, Hydrolin, penetrates layer after layer. The result: aging skin cells, flattened by time, round out and plump up, *thus* firming up the skin, *thus* smoothing over age lines and wrinkles. And, unlike waxy lanolin-type creams that leave a patchy film on the skin, permitting moisture to escape, Flowing Velvet provides an overall invisible mantle that seals in precious skin moisture.

In addition to its exclusive method of providing and *holding* moisture inside aging skin, Flowing Velvet adds necessary lubricating oils and maintains the normal balance of oils and moisture generally associated only with very young skin.

This is the Flowing Velvet Look...a beautiful shimmering glow, much like the soft petal bloom of a dew-kissed rose...a firmer, smoother, younger-looking complexion. But remember, only Flowing Velvet can act like Flowing Velvet for only Flowing Velvet contains this new scientific moisture-giving ingredient, Hydrolin, owned by Jacqueline Cochran. *There are no successful imitations!*

### Beauty overnight...Beauty all the day

Use this flowing *fluid* cream at night. It disappears *instantly* into your skin, leaving not a trace of grease on your face, on your pillow. Use Flowing Velvet by day. It sinks at once below the surface—with only a cool, moist look to show it was ever there—but oh, the beauty of that dewy, cared-for look! And over it goes your foundation and make-up.

### Now also in Super-Rich Cream Form

For women who prefer a richly textured cream, the original Flowing Velvet formula, with exclusive Hydrolin, is now also available in a greaseless, cream form. It is called Flowing Velvet Super-Rich Cream.

FLOWING VELVET
*or* FLOWING VELVET
SUPER-RICH CREAM
$3.00*, $5.00*,
$8.50*, and $15.00*



*At better stores everywhere* *plus tax

**SPECIAL OFFER**—*You can try Flowing Velvet and see for yourself. Use coupon below and please send 25¢ in stamps or coin to cover cost of handling and postage.*

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*Each containing Hydrolin, all different in purpose.*



FLOWING VELVET LIPSTICK...actually a new lipstick treatment, containing Hydrolin...helps add moisture to the lips. The result is a softer, dewier finish...younger-looking, more alluring. The *must* lipstick for all women with dry or sensitive lips. In hand-brocaded, silver-plated case. $3.50*. Refills $2*



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FLOWING VELVET MAKE-UP...with moisture-giving Hydrolin...flatters your complexion to perfection with a Flowing Velvet finish rather like the velvety petal bloom of a naturally lovely, very young skin. In five velvet-gleam tints. $7.50*

# Irish story

BY CLAUD COCKBURN

A Dublin publican and thinker showed me the other day a novel type of map which he keeps locked in his safe. As I saw when I looked at it, he is right to keep it locked up. Wrongly studied, it could cause trouble to a lot of people many of us know.

Specifically, it is a map of Ireland, with big-headed pins stuck in it—as in war. In this peaceful case, what the pins show are the movements and ports of call (social, cultural, scenic, and for fun), of these and those distinguished travellers from Britain and the United States who, over recent years, have from time to time landed in Dublin. They have walked into this man's bar, and told him, in the course of a drink or so, why they are in Ireland and what they aim to see and do and experience while ashore.

I looked immediately for the pin of a fairly public figure of my acquaintance who once told me that, when visiting Dublin on business rather than for relaxation, he makes it an absolute rule never to accept any invitation to lunch or dinner, and never to agree to have a drink with anyone elsewhere than in the bar of his own hotel. It is a very good hotel, and he sleeps, eats, and drinks as well there, I suppose, as a man could anywhere. But his rule seemed to me, nevertheless, a little austere.

When I asked him why he had it, he said: "Because in this city, if you so much as step round the corner to have a cup of coffee with a man, you finish up four days later crooning Gaelic ballads on the ocean shore of the Dingle peninsula, with two friends you made in the course of a lunch party at the Russell Hotel, some café-society characters you picked up at a house party in County Wicklow, some men who joined your little band somewhere in County Meath and were going to show you an antique ruin but you all missed the road, and a Cabinet Minister who says he longs to be at his desk but duty calls him to stay with you and help you and explain the general situation of the nation, if that is what you would like him to do. Also, you have bought a horse. Furthermore, you have just telephoned your London office to tell your chief to close up the joint and come on over and live."

And sure enough, there was this man's pin right in the middle of the Dingle peninsula. It seemed he had relaxed his rule, and the thing he had always said would happen had happened. I looked for the pins of other friends, and noted, too, with pleasure because the man is an asset to a country, the pins marking the progress of Mr. John Huston the film director. They indicated how he had dropped in on Ireland quite a number of years ago for a few days' hunting and ended up spending a reputed £50,000 perfecting a dream house in Galway in which to abide forever, when not in Africa, India, California, or simply the jet-streaked upper air on the way to Shannon.

It was a little while before it occurred to me to look for my own pin. Being pin-plotted on a map by a thinker is something you suppose happens only to other people. But there I was, a blue blob, solidly tacked in between the salmon in the river and the long white sands of the sea at the mouth of the Blackwater—which some man with a better than average gift for saying the wrong thing once tagged with the epithet "the Irish Rhine."

My "progress pins"—showing how I got to where I was—had been taken out. The man figured I was there to stay, and the way I got there had lost news value. And, in fact, my specific personal reasons for going there are of no general interest at this date. Suffice it to say that I was tired of living in England, could not go to the United States because the F.B.I. thought me too Red, and could not go anywhere beyond the Curtain because the Communists thought I was an agent of the Pentagon.

And these same facts brought a lot of dodginess into any plan one might have had for settling in France or Italy—just a small change of government one way or another and you could find

*(Continued on page 108)*







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***If not available at your favorite cosmetic counter order directly from STENDHAL, 240 West 42nd Street, New York 36.***

## IRISH STORY

*(Continued from page 104)*

yourself uprooted and expelled for one variety or other of Very Bad Thoughts.

If this were the whole story it could suggest that one went to Ireland *faute de mieux*, and stayed on and on because there was no other place to get into but the soup. This is not so. To conceive of Ireland as no more, or less, than a beautiful bolthole would be a dull misunderstanding of what Ireland "stands for" (as politicians say) in the Western world. No bolthole, but a place where a person is free to feel on top of the Western world instead of being overlaid by it. This, feels the traveller in this small Republic as sweet-and-sour as a Chinese dinner, is the civilization we keep hearing about—usually with the news that it is doomed, unless (we are given to understand) everyone will stop being civilized and concentrate on the uses of the H-bomb.

A somewhat bitter-spoken British journalist, apparently angry that the Irish—hot and horribly bothered as they often are—are not hot and bothered about exactly the same things that send the British and the Americans and the Russians into alternate fevers and cold sweats, wrote indignantly the other day that it seemed as though it were the policy of the Irish government to tow the whole outfit away from everywhere into the middle of the Atlantic. That, he seemed to think, was a vile objective disclosing a slack upper lip.

Yet if you put the idea in other words—if you say, for instance, that what the Irish are trying to do is to fuse an old way of life with a new one, without losing the beauty and excitement of either—then it seems to be not such a reprehensible notion after all.

It could be supposed that the resident might be stimulatingly aware of the flavour of Irish life, but that it would escape the briefly visiting traveller. The resident is seen as a character vegetating and appreciating—perhaps commonsensible and perhaps a bit cracked—but in any case living in an Ireland which the man who has to be back in Collinstown airport in a fortnight's time to take the Aer Lingus Viscount for home, can not be expected to penetrate, or even see. And there are plenty of Ireland-snobs (a peculiarly powerful genre of snobbery) prepared to implant just that idea.

It is nonsense. With a minimum of careful planning, the traveller can arrange to see just as much of what is lovely and unique about Ireland as the resident. In the opinion of the Ireland-snobs such a statement is an abominable heresy. They will bob up here and there all along the route to inform the voyager that whatever he happens to have experienced or to be experiencing just at the moment is "not the real Ireland."

Dublin, they are of course perfectly sure, is not the "real Ireland." To hear them tell it, those two or three restaurants which are among the best in Europe; those horses running at the Phoenix Park or the Curragh in the unique atmosphere of an Irish racecourse; those parties, routs, fêtes, and galas which can justifiably remind you of 1914; those furious intellectuals who can justifiably suggest to you 1984; those film stars, those copper and oil prospectors, those hordes of genuinely Irish stage-Irishmen—all these are not at all the real Ireland.

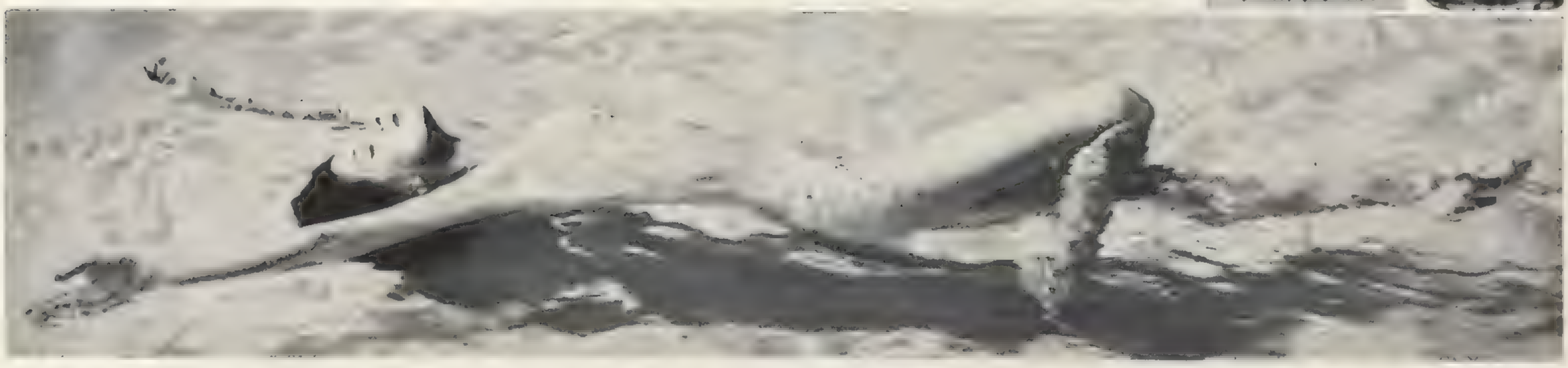
Horrified at being victim of such a deception, our man gets into his car or locally-hired drive-yourself, and heads west. The road he travels is a first-class road, but it is also amazingly traffic-free. And this is just another element in the situation which the Ireland-snobs will not admit as being characteristic of the "real Ireland." By dinnertime, unless he has taken time off to visit castle or shrine, he will have reached a point where there is nothing but deep water between him and Manhattan. We can not say that he is in the midst of scenes like nothing else on earth, because they are a little like Skye, and a little like northwestern Spain, while they sharply remind you here and there of Transylvania. There is also, admittedly, a section which resembles nothing much except the Mountains of the Moon. But this isn't the real Ireland either. Press on.

By the time the traveller has done his deep-sea fishing at Westport and moved southeast again through Killarney (which the *cognoscenti* will not admit is scenically wonderful, and humanly uproariously comic, because that is what the clichés say it is), he will possibly have grasped that all this is the real Ireland after

*(Continued on page 112)*


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Mexican terra-cotta Colima Laughing Dog, perhaps over a thousand years old.

# The laughing lunch

## BY MICHAEL AYRTON

*Tepeizcuintle* is a Náhuatl word which you may find useful. It means "one-from-the-rocks-or-mountains-who-snatches-his-food-with-sharp-obsidian-like-teeth." As far as I am concerned *Tepeizcuintle* is closely bound up with Mr. Norman Pelham Wright.

I do not mean that Mr. Pelham Wright snatches his food with sharp obsidian-like teeth. I am sure he does not, for he is a courteous Englishman, resident in Mexico City; an amateur of archaeology; an authority on Mexican orchids and an adventurous gastronome. In addition to all this he has gone far towards re-establishing the Mexican hairless dog called the *Tepeizcuintle*, rescuing it upon the brink of extinction. I have met two of these agreeable animals. Sleek, dark, and so warm-blooded as to be unusually hot to touch, these creatures have a great faculty for laughter. Why they are laughing is rather puzzling, unless it is that they are not extinct, for the *Tepeizcuintle* have been called upon to play the most complex and exacting rôle ever to devolve upon the canine species. Their history has been one of endless self-sacrifice.

Firstly, they were considered edible in their distant past; as soon as they snatched their food they were snatched. The minute they came out of the mountains they were in danger of being *en casserole*. Any pause in these immolatory proceedings was used by the ancients merely for fattening them up on maize, a bland and dreary cereal, which, down the ages, caused the *Tepeizcuintle* to give up the cultivation of numbers of obsidian-like-teeth out of sheer boredom. They are now sadly deficient in premolars. Not only this, but they are, of course, hairless. They go about stark naked with a temperature of 104°, Fahrenheit.

This information and much more, Mr. Pelham Wright has gathered together in a book which has yet to be published. In pursuit of surviving dogs he has made hazardous journeys, landing from tiny aircraft piloted by the indefatigable silversmith, William Spratling, in remote villages in the State of Guerrero, travelling as far afield as the Argentine to uncover the uses to which the *Tepeizcuintle* was there put.

In the Argentine, hairless and still laughing (but maybe with more cause) these creatures had assumed the function of hot-water bottles (with-sharp-obsidian-like-teeth). Old people would take them to bed under their *nom-de-guerre* of *perro-colchón-santiagueno* (or Santiago pillow dog) and there *Tepeizcuintle* would protect their bedfellows from rheumatism, asthma, and the common cold. Whether from a sense of justice or on the grounds that you can not have your dog and eat it, there is no record of the pillow dog ever being part of Indian diet in the Argentine.

In Mexico it was different. During their long Mexican history, these dogs have been eaten with relish by practically everyone except Mr. Pelham Wright. He has never eaten one and provides no recipes in his book. He has eaten the large, sad-eyed rodent called, in Latin, *Coelogenys Paca*. This creature is often confused on the menu with the edible dog, since, in Náhuatl, both are called *Tepeizcuintle*. Maybe this unhappy coincidence has made *Coelogenys Paca* gloomy, but, according to Mr. Pelham Wright, it makes excellent eating and a change from *iguana*.

Despite this gastronomic omission, Mr. Pelham Wright has amassed an extraordinary body of information concerning the *Tepeizcuintle*. Never a mouthful of dog has he tasted, but he clearly knows more about the species than anyone living. He has traced its ancestry, with recourse to archaeology and history, and he has cleared up the confusion which exists as to its origins. Particularly, he stresses its entire separation from the better known *Chihuahua* which is, of course, not hairless anyway and of quite a different breed.

The *Chihuahua* is diminutive and wears a look of frenetic chic: a nervously sustained success is written all over it and it bears itself with a brittle efficiency. The *Tepeizcuintle*, on the other hand, is essentially bland, perhaps as a result of millennia on maize. Prick-eared and smooth as a banker, he is the size of a fox terrier and his humour is altogether broader, if a touch enigmatic. Not for the *Tepeizcuintle* the wounding retort, however witty. His amusement is genial, his laughter seems generous.

My own interest in Mr. Pelham Wright's researches lies in the archaeological field and perhaps in the anthropomorphic. What intrigues me are the terra-cotta statuettes in honour of the *Tepeizcuintle*, those elegant and facetious sculptures called *Colima Dogs*, which continue to be unearthed in the states of *Nayarit*, *Jalisco*, *Michoacán*, and *Colima*, and belong to a period between 200 A.D. and 900 A.D. or, if Covarrubias was right in his dating, several centuries earlier. They are

*(Continued on page 112)*







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## THE LAUGHING LUNCH

*(Continued from page 110)*

ceramics of great elegance, no two alike, for they are modelled and not moulded, and they are highly sophisticated. They vary in size but are in general some 15 inches long and they are usually finished with a deep red patina of exquisite richness.

They are found in tombs where, in effigy, they performed as many useful and engaging functions as they must have done in life, albeit rather different ones. Many are shaped as jars and jugs, having useful openings in their heads, backs, and tails. Some disport themselves in groups, some stand singly and others lie warmly in pairs; almost all are laughing. I can not get over the fact that the *Tepeizcuintle* is laughing so much and has so little overt cause for mirth. One in particular, now in the National Museum in Mexico City, wears a human mask with studied insouciance. This latter image rivets the attention. The mask wears a bemused expression, that worried look worn by James Thurber's oppressed North American males. The dog behind the mask is consumed with simple mirth and expresses slightly derisive good will. What symbolism may have been intended is unknown. What the jug dogs contained, whether drink or incense, is speculative. What they are laughing about seems pretty clear to me, but it is not a theory which would gain wide acceptance among archaeologists.

The god Xólotl, among whose many functions it was to conduct the souls of the dead to their destination, Mictlán, is, in Náhua belief, sometimes shaped as a dog. If, as a dog, you have been eaten, only to turn up, waiting at the tomb, to conduct your erstwhile ingestor on his way to the hereafter, you have the laugh on him, even if it means more work for you. All the time you have spent preventing asthma, acting as a pillow and a filet mignon must seem worth while. I should laugh myself.

I must point out that Mr. Pelham Wright is little concerned with these hypothetical and esoteric causes for risibility. His researches are concerned with the history and the continued existence of the species in a time when a wide variety of staple comestibles is available, as distinct from the era when the *Tepeizcuintle* was one of the few domesticated animals which could be furnished forth as baked meats.

The Spaniards, during the Imperial expansion, were as ruthless a set of bigoted busybodies as could be found. They left no time for dog-fattening among the Indians they conquered and the consequence, naturally, was fatal to the pure breed. Hairless edible dogs mated promiscuously with all kinds of shaggy and unappetizing interlopers. For four hundred years, uneaten and unmourned, the *Tepeizcuintle* degenerated until, in recent years, dog fanciers sought it out in rather inaccessible places and began to breed it back to its original nude status.

At present, the dogs are longer in the leg than their sculptured predecessors would seem to have been. Naturally they are slimmer since they are no longer bred for the pot and those I have met have none of the passivity I expect from a hot-water bottle. In our time, when practically everyone is busy snatching something with obsidian-like teeth, they seem to have an easy dignity, even a reticence, which makes for unhappy comparison with *Homo Sapiens* as a species, but maybe they even up the score beyond the grave. Anyway, they are still laughing.

AUTHOR'S NOTE: *Word has recently come from Mexico that Tepeizcuintle is now called Xoloizcuintle. This is characteristic of the unexpected humour of these enigmatic creatures. You never know where you are with them.*

## IRISH STORY

*(Continued from page 108)*

all, and will thus be in good shape to appreciate the city of Cork—a confusing city, of which Irishmen everywhere, who do not come from Cork, profess to be afraid. And it is a fact that while it reclines there between the arms of the River Lee, looking beautiful and a little raffish and a little tired, as though it had too many things to remember, it is also a volcano of energy.

And to my mind there is no better windup for such a trip than the town of Youghal, thirty miles out of Cork to the east. This could be the absolutely best centre for a gentle or—if you are in that mood—brisk and hilarious investigation of the entire south coast; an area where the hunting, shooting, fishing, and sailing, together with the swimming and the simple, shameless lazing about, are perhaps more thickly available than anywhere else. And Youghal even contains one of those indispensable real Irishmen who, whether you want to fix up some hours of total and much-needed rest and contemplation at the great Trappist monastery at Mount Melleray, or book a luxury tour of Southern Ireland for your neglected office staff, or fulfill your corny but admirable ambition to kiss the Blarney Stone in comfort, will take over your business for you. Indeed, if you are not one of those people who are ashamed to ask advice about the organization of your own or other people's travels, you could do a lot worse than consult in advance this Mr. Donald MacDonald, of Friar Street, Youghal. To meet him is an experience in itself—like taking a trip through Ireland before actually starting. And when people complain to me that I am enthusiastic but vague, and can not recall the exact price of bed and breakfast at every hotel between Dundalk and Bantry Bay, it is my kindly habit to turn aside their eager and angry queries by referring them to "Mr. Don." For if anyone can show you the "real Ireland" he can.



# Aftermath of a lovely disturbance

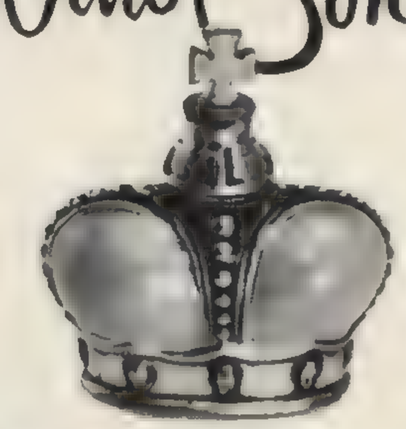
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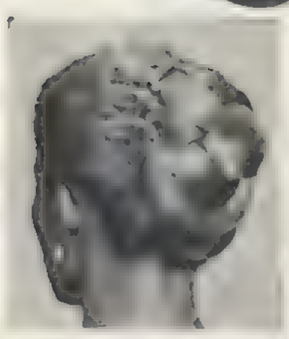
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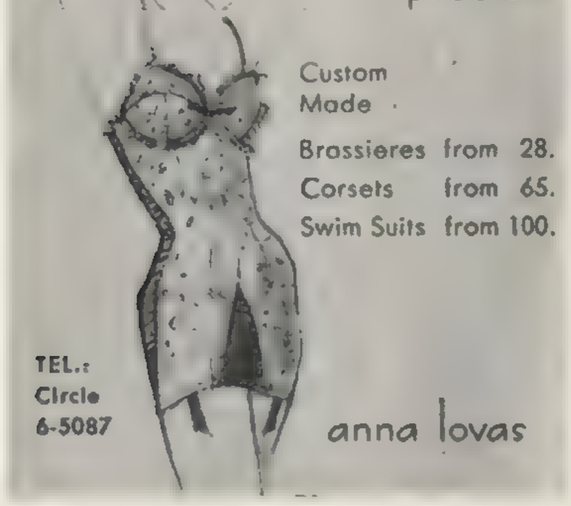
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*Good looks to boot.* Here, soft suède boots, ankle high, with cuffs that roll up or down, crêpe soles. In black, camel, or red. Sizes 4 to 10, all widths. $4.95 ppd. Elizabeth McCaffrey, Northport, New York.

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*Upturned ovals*—the shape of these handsome spectacles. In black plastic, light or dark mock tortoise shell. $20 inc. tax, ppd. Kobley & Stern, 15 East 55th Street, N. Y. 22.

*Brazilian otter*, dyed black, makes this hip-length jacket with a black-dyed mink collar, bone buttons. $595 plus tax. To order at Henry Greenhut, 745 Madison Ave., N. Y. 21.



*Porcelain scarab.* A copy of an ancient Egyptian ring, this one is of 14-k. gold with a turquoise-blue glazed porcelain scarab. $25 inc. tax, ppd. International Gem, 15 Maiden Lane, New York 38.



*Silk shirt power*—a case in point here, with long sleeves, a slightly stiffened collar. Imported from Paris, the shirt comes in white, tobacco, or green-grey. Sizes 12 to 16. $17.50 ppd. Voilà, Quiambaug Cove, Stonington, Connecticut.

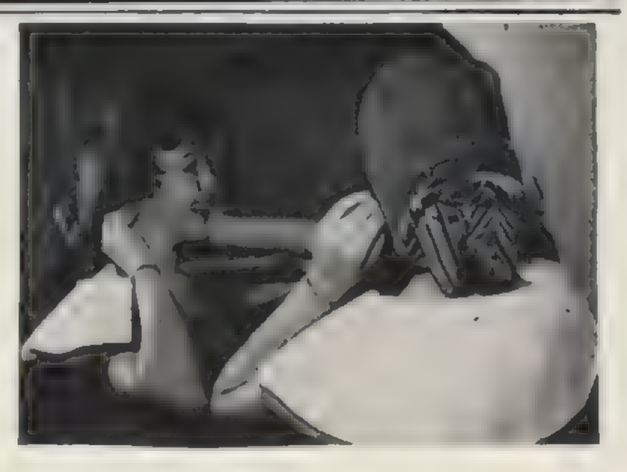
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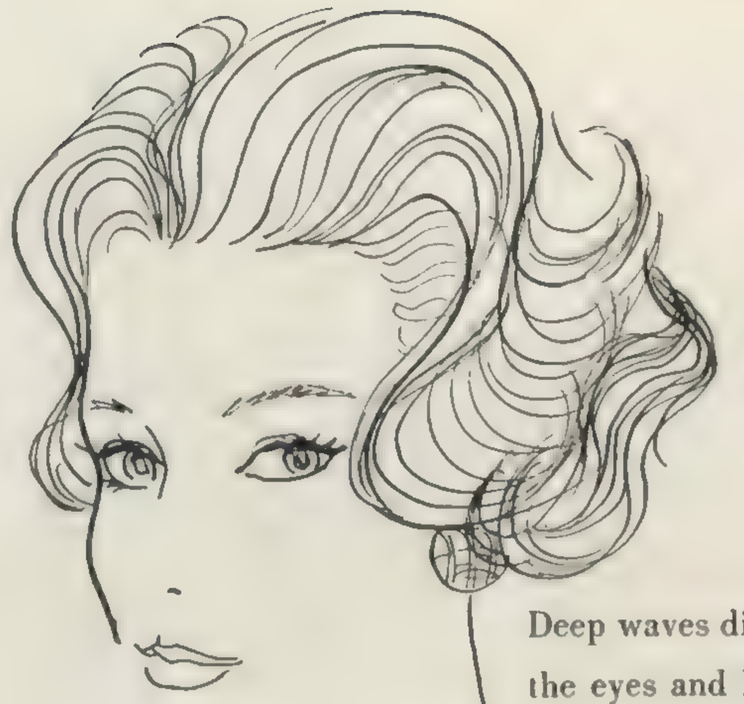
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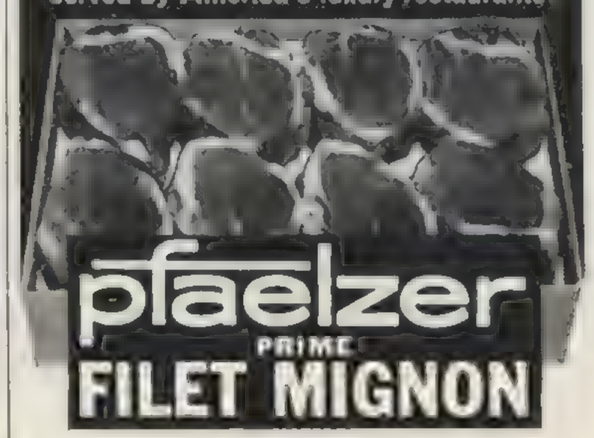
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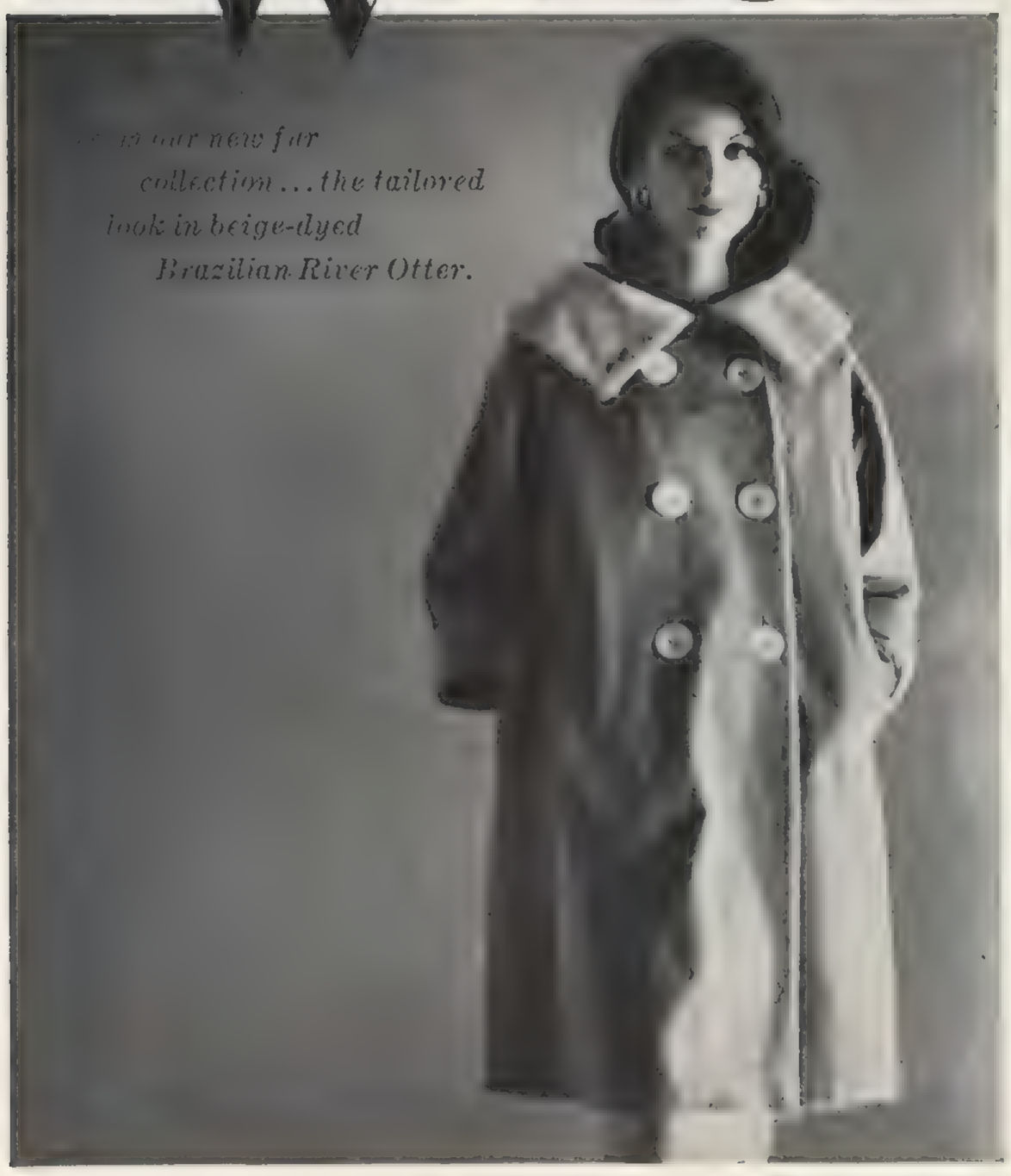
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# Vogue's eye view of the haute coiffure in Paris, in America



The look of the coiffure at left—tall, brow-clearing, faintly Far-East—was the Dior look. Was, in fact, the way hair was news throughout the Paris Collections. As it happens, though, this particular coiffure was made in America for an American Collection. Telepathy? Possibly. But frankly we think it's a case of very good timing on the part of hairdressers on both sides of the Atlantic . . . a case of sensing when the fashion-time is set for a change of altitude . . . a case of knowing that when is now. This, by Maison Antoine; Saks Fifth Avenue.





CHANEL'S back-of-the-head beret of the same kind that she showed all through her collection—crisp, upstanding, stiffened to hold its shape, often banded in white, as here. On it (typical Chanelism) is pinned a curlicued complex of fake jewels. Beret and pin, both imported by Bergdorf Goodman; I. Magnin. To be copied to order.

# PARIS COPIES HERE AND NOW

Maybe it's all done with video tape, or some other dazzling electronic speeder-upper. The fact remains that hot on the heels of the Paris Openings news, via cable and teletype, come the clothes themselves—in excellent, authentic translations, done on these shores and ready as of this moment. What we show here, and on the next 16 pages, are the original Paris models, photographed in Paris. What's ready and waiting are the approved American facsimiles—faithfully copied look for look. RICCI'S charming reversal, facing page—a two-piece grey tweed dress that's one thing coming, quite another going. The bloused pull-over top crosses at the back to make a low V—and to make the dress unmistakably late-day. Shown in Paris with this globe hat of the same grey tweed, and a fur-lined tweed greatcoat, it might well keep the same company here. Dress, copy, in America at Saks Fifth Avenue.

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# Paris news: coat and under-coat

DIOR'S BRAVURA COAT, facing page: pale-beige wool, cut with unblinking lavishness. Controlled, beautifully detailed (example: the welt seaming), its amplitude stops short three inches above hem of dress beneath. Coat, copy, in America at Saks Fifth Avenue; Harzfeld's; Frederick & Nelson.

CARDIN'S BLOUSED TOPPING, right—this year, B and C in the fashion-alphabet stand for Blousing and Cardin. Here, his pale-grey tweed day dress, side-buttoned, missing severity by this margin: a softly-bloused top. Copy, in America at Lord & Taylor.

GRÈS'S DRAPERY INNUENDO, below: the kind of draping in which this designer excels—it seems to fall into place naturally from the cut of the dress, the hang of the jersey. Dress: grey jersey; grey suède belt. Copy at Saks Fifth Avenue; Neiman-Marcus.

LEOMBRUNO-BODI





# New day shapes in muted wools

DE RAUCH: GREYS TOGETHER, left: One of the good grey fashion notes in Paris now—dolman-sleeved dress in two shades of grey, cummerbund-wrapped. Copy, at Saks Fifth Avenue.

GRÈS: BELTED SOFTNESS, below: Dark-grey wool jersey dress with coat-like closing, wide belt, loose sleeves. Coming in ones, a button, a pocket. Copy, in America at Saks Fifth Avenue.

GOMA'S DRESS-MANNERED SUIT, lower right: Brown and black wool tweed suit with a dress look—contoured jacket, an unseen closing marked with bows. Copy by Harry Frechtel; in America at Bonwit Teller; Hudson's; I. Magnin.

DIOR'S RAJAH SHAPE, right: Grey flannel dress with a now-famous skirt—bloused over a narrow hem. The dress top: collarless, buttoned to the knees. Copy, in America at Saks Fifth Avenue.

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# Dior suit looks: jacket stoppers

Dior jackets, some of the shortest and prettiest in Paris, stopped at the waist or a finger's width below it, and had, as here, dresses rather than blouses. *This page:* Below, black-and-white wool tweed in a look as close to suit as Dior comes, the dress with a close belted bodice, a certain width in the skirt. Copy in America: Saks Fifth Avenue. Right, curry-coloured wool dress and jacket with the St. Laurent details—flaring skirt and suède belt on the dress, a cravat of the suit tweed in the collar. Copy in America at Saks Fifth Avenue. *Opposite page:* Left, a suit jacket that stops at the waist presumably to give the dress skirt room to curve around slightly. This, of dark-green wool tweed. Copy in America at Saks Fifth Avenue. At right, pale camel-coloured wool suit, everything—including the dress hem—edged in wide black braid. Copy in America by Blauner at Bonwit Teller; L. S. Ayres. Dior hat imported by Bergdorf Goodman, copied to order.





# PARIS COPIES HERE AND NOW







# The great Ricci suit-isms

*Left:* Grass-green tweed with the cape-fold of collar that would mark it Ricci anywhere in the world—as would the length of jacket, firmness of belt, the look of a knowing hand at the tailor-controls. Copy, in America at Saks Fifth Avenue; Neiman-Marcus. *Right:* When the talk isn't waistlines at Ricci, it's sleeves—in the soft voluminous amounts known as "soufflé." Here, in grey wool tweed, soufflé sleeves and a rundown of significant Ricci-isms—longish, tightly belted jacket, rounded skirt. Copy, in America at Saks Fifth Avenue; Neiman-Marcus. Gloves, these pages, by Kislav.

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# PARIS
# HERE
# AND NOW







# The case for the white dress

In—white dresses for day and late day, seen now as dazzling digressions from black, brown, beige. Good companions: dark gloves, a fur hat, gold jewellery.

PATOU: THE WELL-BLOUSED DRESS, right. Day-white in a narrow wool jersey dress, bloused abundantly. This, made to order at Bergdorf Goodman.

LAROCHE: ROBIN HOOD BLOUSE, near left. Two-piece white dress with side-slit overblouse that's swashed, buckled. At one shoulder, an epaulet. Copy, in America at Saks Fifth Avenue.

GRÈS—JERSEY CREAM, upper left. White wool jersey in the famous easy-does-it manner of Grès; a dress with undying attachments to this season's coat life. Copy, in America at Macy's.

HEIM'S POLO DRESS, far left, below. Softened dress of white wool, wrapped, polo-coat fashion, with a knotted belt. Copy, in America at Saks Fifth Avenue.



LEOMBRUNO-BODI
VOGUE, SEPTEMBER 15, 1959

# PARIS COPIES HERE AND NOW





## Late-day clothes shape

For the woman making her late-day plans early, the considerations are: fichu-ing, muffling sleeves, unmuffling décolletage (five versions shown here). DE RAUCH'S SOFT BLACK WOOL, above, the fichu crossed under the belt, with an unexpected length of sleeve. The De Rauch hat at right, in full ostrich plume, is a late-day version of a fur turban. Copy of the dress, in America at Saks Fifth Avenue. RICCI MASTERBUILDING, left in grey silk faille, a close, high bodice soufflé-ing into sleeves. Copy of the dress, in America at Saks Fifth Avenue. LAROCHE'S LITTLE BLACK DRESS, right, with mermaid ruffles, but never fish-out-of-water any little evening we can think of. Copy by Suzy Perette, in America: Lord & Taylor; Halle Bros. DIOR'S BLACK WOOL, at right, centre. Strapless dress under a jacket clipped to the waist by a St. Laurent idea as to what looks young on a good, even if not-so-young, figure; and by flower-shaped buttons. The copy, in America at Saks Fifth Avenue. RICCI'S OXFORD GREY, far right, a colour that Paris plunged on, here in one of the plungiest versions—the Crahay fichu cut again—for late day. Copy by Abe Schrader, in America at Bonwit Teller.

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PENN

# Night looks—news in translation

RICCI FICHU SHAPE, at left: Notable in a collection of notable evening looks—Dresden-blue faille with the famous Ricci collar, a hem-long sash bowed over what might be the tiniest waistline of the year. Copy by Blauner: Bonwit Teller; Julius Garfinckel; Neiman-Marcus; Joseph Magnin.

MATTA'S SATIN DÉCOLLETAGE, right: Black satin, looking extraordinarily like a woman's dream of black satin—shapely, rather bare, devastating in its murmurous satin way. Copy, in America at Bergdorf Goodman.

PATOU BLOUSING, below: Long evening dress in pale-beige crêpe with crosscurrents of drapery, blousing, narrowness—the kind of direct good looks for which American women have always felt a quick, lasting rapport. Imported by I. Magnin. Copied to order.







PARIS
HEIRE
AND NOW

# Evenings—new lengths of dazzle

HEIM DAY-LENGTH DAZZLE, left: This, brilliantly white and gold, was an instant Paris love—white Orlon-and-silk satin coat propped out over a soft little dress of white chiffon, gold-embroidered, tied with gold-coloured kid-skin. Imported by Bergdorf Goodman; I. Magnin. Copied to order.
DIOR TAFFETA, lace-edged, right: Ankle-length, train-length—hems at Dior were often one thing and the other. Among the most ravishing looks based on the two-level idea, this costume of thin, thin black paper taffeta and deep lace ruffles. The dress, unsleeved; the stole, lace to the eyelashes. Imported by Bergdorf Goodman; I. Magnin. Copied to order.



# PEOPLE ARE TALKING

PEOPLE ARE TALKING ABOUT . . . Khrushchev. . . . This relaxed, unvarnished line from the Giants' outfielder, Willie Kirkland: "I got into baseball because it beat goin' to work." . . . The thoroughly unfortunate phrase, "peace fears," supposed to have originated in the money market. . . . "Zonked," new Hollywood onomatopoeia for "stoned."

PEOPLE ARE TALKING ABOUT . . . *Advise and Consent,* a blunted, enormous novel by Allen Drury who overwrote this humourless, confused cliché about Washington politics in which everyone appears to be devoted to improbable, but true, speeches about the brave loneliness of public service; the cast includes almost all the Senators, half the House, most of the Cabinet, a President and Vice-President, heavily disguised. . . . The overpowering creaminess of the new restaurant, The Four Seasons, where the paintings are by Jackson Pollock, Miró, and Picasso, in New York's spectacular Seagram Building. . . . The soft shock of seeing the re-made movie of *The Blue Angel* with its 1959 time-scale and wide-screen views of placid German landscape that somehow dilute the original famous decadence.

PEOPLE ARE TALKING ABOUT . . . The voice of Alan Watts, on a recording, reading and discussing *Haiku,* the Japanese seventeen-syllable verse which celebrates "the immediate moment of experience"; a sample of the poems, each of which is repeated in Japanese: "Leaves falling on one another, the rain falls on the rain." . . . At New York's Museum of Modern Art, the extraordinary exhibition of architectural works by Buckminster Fuller who designed the geodesic dome, the powerful form that has now been built all over the world. . . . The television brains who are yelping, like beagles, on the scent for more and more specials, those hour or ninety-minute programs starring Great Names.

PEOPLE ARE TALKING ABOUT . . . The excellence of Joan Plowright in the London production of *Roots.* . . . The discreet monarchist posters on pewter-coloured Paris walls: "Le Roi. . . . Pourquoi pas?" . . . *The Flight of Ikaros* by Kevin Andrews, a brilliant account of this young American's tramp around Greece just after World War II, but during the clean-up of the Greek Civil War; Andrews views the mountain shepherds romantically part of the time, sometimes sees the horrors, reports with charm, exuberant naïveté, and dangling participles, the rugged patterns of Greek revenge, family life, conversations, and back-country revels.

PEOPLE ARE TALKING ABOUT . . . *New York Places and Pleasures,* a book by Kate Simon who besides giving some rich on-and-offbeat intelligence, some masterly gossip on small restaurants, tells how to spend an insomniac's night, with fun, but without spending any money. . . . The new tingle among Paris singers: to swing out Negro spirituals in French, particularly such fixed-up songs as "Jeremy," which describes, with some geographical slapdash, fields of cotton near St. Louis. . . . The young sneer, "she's so *well-adjusted.*"

*Opposite:* Moss Hart, a gentle, malicious if necessary, playwright, has written in *Act One,* his autobiography, a straightforward fascinator. A dialogue man, not used to prose, he runs faster and better towards the end, finishes with a brilliant last chapter in which he tells the heartbreaking and shining details of his twenty-six-year-old self who went to bed the night before the New York opening of *Once in a Lifetime* with only a borrowed hundred dollars, part of which he spent the next day for a clean shirt, a shave, and a haircut. After the opening he spent some of the rest on a taxi home to Brooklyn, thick with the memories of "countless black-hearted days." Extravagantly happy, he suggested that his father, mother, and brother leave everything and walk out forever from that apartment. They left an hour later, with only a small parcel of family photographs. The Harts never went back. Hart's upward trek actually started when he finished the seventh grade and took a job to support the whole family. Later, as office boy for a producer of cheapies, he wrote a staggering thing, *The Beloved Bandit,* which lost $45,000 for its absurd backers. In time, however, he wrote eight plays with George S. Kaufman, most of them warmly outrageous, acid, and marvellously funny. During that first collaboration on *Once in a Lifetime,* Kaufman called Hart "Er . . . ," but "Er . . ." always said "Mr. Kaufman." Together they won the Pulitzer Prize of 1937 with *You Can't Take It with You.* Intermittently Hart, who once preferred to write tragedies, wrote the books of three great musical comedies—in the days when such shows were funny—*Face the Music, As Thousands Cheer,* and *Lady in the Dark.* When this low-voiced, fifty-four-year-old expert of the theatre took on the direction of *My Fair Lady,* he touched it with all the nuances learned the hardest way. For, in life, he was his own Professor Higgins, and his book, *Act One,* is his catharsis and his academic triumph.

# ABOUT...



EVELYN HOFER

MOSS HART WITH HIS SON, CHRISTOPHER

# ADVANCE NOTICE



**PETER SHAFFER** (left), author of the play, *Five Finger Exercise*, which, after a year in London as a hit and run, will open in December in New York. Both funny and terrifying, because it tells the emotional truth about lies, this tense and glittering family play "just chanced into" the office of Hugh Beaumont, head of H. M. Tennent, the most important producer in London. Shaffer is English, went to Cambridge University, and, incidentally, worked for a year or two in the New York Public Library. In the New York production of his play, there will be Jessica Tandy plus four of the English cast, with the direction by Sir John Gielgud whose own season here includes directing and starring in *Much Ado About Nothing*.



**LAUREN BACALL** (right) has the extraordinary rôle of a reincarnated great lover returned to life as a beautiful woman, in this George Axelrod comedy, *Goodbye, Charlie*. She will be Charlie. Playing the young man who falls in love with her-him will be Sydney Chaplin. Last July the movie industry was alerted to the play by a full-page advertisement in *The Hollywood Reporter* in which 20th Century-Fox announced that it had bought this property. Although the ad was too formal to mention money, the company later leaked the information that it had paid half a million dollars.



**QUEEN VICTORIA** (left) at the age of four. This is one of the four hundred illustrations in the new biography, *Victoria R.*, by Helmut and Alison Gernsheim, who show a number of rare photographs of the Queen. Queen Victoria owned about 100,000 photographs in 110 albums, forty-four of them for family pictures. She encouraged photographers and aided the Prince Consort in a photographic catalogue of all the works of the great painter Raphael; it was presumably the first application of photography to the study of art history.

DULWICH COLLEGE PICTURE GALLERY



SHIRLEY MACLAINE (left). High woman on the totem pole of Hollywood's young and charming comediennes, she has apricot hair, eyes that—when not absolutely deadpan—go impudent, and a trouper kind of confidence. She is always "in the midst of": *Ask Any Girl* is in the neighbourhood theatres, *Career* is about to be released, and she is making *Can-Can*. Happily for her, her non-studio life means her husband, Steve Parker; her daughter, now three, a small, sweet, funny-face replica.



OLIVER SMITH (above). This slow-voiced, grey-haired designer, equally famous in London, Hollywood, and New York, has five shows in work, two of them musicals—*Take Me Along* and *The Sound of Music*; three of them plays—*Chéri*, *Five Finger Exercise*, and *Goodbye, Charlie*. (Still running, fast, with Oliver Smith sets are *My Fair Lady* and *Flower Drum Song* as well as the elaborate movie, *Porgy and Bess*.)



CANALETTO (left). This exquisite drawing of a view of Padua by the eighteenth-century Venetian who became a thing with the English milords will be lent by Queen Elizabeth to the exhibition of eighty "Great Master Drawings of Six Centuries" for the benefit of one of the Columbia University Scholarship Funds. The Queen will send five other drawings, none of them ever shown publicly before. Another seventy-four will come from American museums and from private collections. The date of this exhibition: October 14-November 7; the place, Knoedler Galleries, New York.



OLIVER MESSEL'S pastel but vervey sets—one at the left—for the Metropolitan's revamped production of *The Marriage of Figaro*. Part of the Met's new-blood-for-great-operas plan, this marks Messel's first coup there, although his enchantments have iced operas at Covent Garden and Glyndebourne; have put a C.B.E. (Commander of the British Empire) after his name. In November, New York's Sagittarius Gallery will have a show of his works—paintings, drawings, and theatre designs including some he did for Broadway's *Rashomon*.

HORST BUCHHOLZ (right), an intense, handsome, thin-faced German actor, twenty-five years old, will come to Broadway this season in *Chéri*, an Anita Loos dramatization of two Colette novels, in which he will play an enchanting boy-on-the-make. Usually a specialist in scalawags, Buchholz has been seen here in several movies, in Europe in many.







# Ten quick ways to use the fashion news in America

There have been fashion years when no urge was more overpowering than the drive to toss out every hanger's worth and start over. This year, while there are strings of new enchanters to buy—marvellous coats, more cuts of suit than you can hold a waistline to, and reams of romancy evening dresses—there are also Touches, telling changes to make in the way you wear the clothes you own now, minor revivers to buy while weighing the advantages of big investments. The point—both ways—is lift, that surge of fashion euphoria that puts an extra crisp on autumn.

**First way:** Check the length of every skirt you have on file. With the new Dior authority, skirts can be—for the young and leggy—shorter than ever. In any case, it seems unnecessary to wear them in America more than two inches below the knee. As always, however, the full-length mirror is the final test.

**Second way:** When it's time for an end-of-summer coiffure change, the word is smoother and taller. For one example of this Japanese-y climb, see page 121.

**Third way:** Count the trees that hold brown shoes; a better catalyst than the brown shoe is hard to find. Black, blue, red, and putty walk out with it triumphantly.

**Fourth way:** If coat is the first tick on your shopping list, let it be a coat with character—important, attention-getting in the best of all possible ways. If coat is not on your list, think again; the one-coat wardrobe vanished with untaxed incomes.

**Fifth way:** When tweed is the nature of your suit, the newest kind of hat to wear is a hat of the very same tweed. Inquire about fabric when you buy the suit.

**Sixth way:** Fur that's offbeat is not to be overlooked, but rather to be approached with daring and delight. Especially dashing this year are the spotted furs—hamster, cheetah, jaguar, leopard, all eligible Septemberers for handbags, belts, linings, straight flat stoles. These are not to be thought of with the same seriousness applied to stalking a long mink or a short sable coat, but their allure is powerful.

**Seventh way:** A new set of wide belts to wear with practically everything compares favourably with gravy. First assignments: pinch-hitting for boring little self belts.

**Eighth way:** Mostly, this year's colour is subtle; no-colour greens and greys, browns, all the blond colours from putty to chestnut, and deep glorifying black which suddenly, with new jewelling and a Chanel beret, looks daring, not safe. White has a new note of interest day and late-day with satin the big word in the late life.

**Ninth way:** Jewels are massed or massive—cut-crystal chokers stacked chin-high; really enormous earrings worn sometimes with no necklace at all; enormous pins.

**Tenth way:** Make a point of trying a super beret in the Chanel manner. See page 123.

*Opposite:* As furred as a coat can be now without, in fact, being a fur coat—black cashmere with a collar, facing, and demi-lining of silver fox. By Originala of Stroock cashmere, Fromm silver fox. Richelieu necklace. Both: Saks Fifth Avenue. Coat, also at Julius Garfinckel. Sally Victor black pillbox. Background: The Four Seasons restaurant in New York's shafty bronze Seagram Building, where herbs come fresh from the restaurant-garden and Lippold mobiles float above the bar.

HORST

New city suits worn
with a mix of furs



With these two furred suits a second fur makes the hat, makes the point—a this-year freedom from fur convention. *Left:* Black tunic suit lined with civet-dyed rabbit; the hat is mink. Branell suit in Anglo wool, beads by Marvella, Grandoe gloves: Best & Co. Suit: Famous-Barr; Joseph Magnin. Sally Victor hat. *Right:* Red worsted suit, gently fitted. The collar is black-dyed fox, the hat black-dyed mink—the idea, a rough-silk fur against a smooth one. Suit by Lilli Ann, in Pacific fabric (we added a jersey blouse), about $90. Hattie Carnegie earrings. Both: Saks Fifth Avenue. Suit: Dayton's. The hat is by Irene of New York.

HORST



# Fur slants on the new city chic

For the woman with an eye to acquiring the surest fashion seasonally (she's the same woman who hangs back when the less-than-perfect diamonds are passed out, who won't consider a minor perfume), two unbeatable day looks here, unbeatably furred. *Left:* A fur "first"—two-tier stole of natural Labrador otter; long, straight, and luxurious, likely to be all the "little wrap" the city wardrobe needs. Hat: by Christian Dior-New York. Alligator handbag. French leather gloves. All, at Saks Fifth Avenue. Stole, also Dayton's. *Right:* Tweed suit with three current interests—longer belted jacket, blackish-brown colours, a sequitur hat of the same natural dark ranch mink as the cravat. Suit in French wool, and fur tie, by Ben Zuckerman. French leather gloves. All, Bergdorf Goodman. Suit, also at Wanamaker's, Phila.; I. Magnin. Sally Victor hat. Verdura jewels. The lipstick, a good one for browns: Comet Red by Germaine Monteil.

HORST
VOGUE, SEPTEMBER 15, 1959





# Putty-taupe

## with a new table of contents

The woman who knows the taupe ropes knows putty can be as knockout or as anonymous as she makes it. Among beauty-makers for putty: tortoise-shell colours, wild cat fur, an eye make-up keyed to both. *Opposite page:* Putty town suit worn with blacks, browns—hat, beads, gloves. Ben Barrack suit in Crompton cotton corduroy; dress has a wool jersey top. About $90. Suit, Vendôme necklace, Nettie Rosenstein bag: Saks Fifth Avenue. Suit: Woodward & Lothrop; L. S. Ayres. Emme hat. Gloves by Superb. Eye painting—with liquid shadow, a blend of black and brown and cat's-eye gold, by Max Factor. *This page:* Handbag of Argentine wild cat, the cat's paw in a series of putty-taupe alliances, by Nettie Rosenstein. $150*. Bonwit Teller. The beads, five strands of taupe-brown beads with jet, by Richelieu. $15* at Altman's. In front of bag: hinged bracelets with new unrattled charm. Left one (also shown open), gilt snakeskin, by Marcel Boucher, $20*. Saks Fifth Avenue. Gilt cuff, like a cross section of stone pillar, by Trifari. $7.50*. Lord & Taylor. On the table edge, from left: five strands of gem-cut jet necklace, $17*. Next, two gilt pins, grey and Burgundy stones, each $10*. All, by Castlecliff, at Bonwit Teller. Gold-plated flower pins, $12.50* each, by Monet. Saks Fifth Avenue. Chamois-coloured doeskin-finished lambskin gloves. By Kislav, $16.50: Best & Co. On the gloves: Castlecliff earrings of grey and topaz-y stones, $7.50*. Bonwit Teller. All jewellery, this page, also at Neiman-Marcus.

*PLUS TAX

HORST



# The brocade dazzlement

*Facing page:* Grand luxe afoot—a quartet of new evening shoes in the season's richly-patterned, jewel-coloured brocades.
*Far left:* Flower-patterned opera pump of orange silk brocade, with a buckle of topaz-coloured stones. By Julianelli, of Staron fabric: about $39. Bonwit Teller; Famous-Barr; Frost Bros.
*Second from left:* Golden slipper—inside and out; opera pump of golden and white silk brocade, woven with gilt Mylar threads (Onondaga fabric). By Mademoiselle; about $20. Lord & Taylor; Hudson's; Neiman-Marcus.
*Second from right:* Strapped sandal, closed at the toe; black-flowered purple silk brocade, marvellous with black crêpe dinner dresses. By Mademoiselle; about $20. Lord & Taylor; Frost Bros.; Meier & Frank.
*Right:* Magnificent opera pump of red silk velvet with a patterned striping of gold silk brocade; a tab at the throat. By Exins, in imported French fabric: about $65. I. Miller, New York; Dayton's; Neusteter's.



# Pink taffeta with sables

*This page:* More evening splendour; ball dress of pink silk taffeta, strapless, belted, with its own taffeta cape stole—this, deeply edged in natural Russian sable. By Traina-Norell. At Polly's; Nan Duskin; Julius Garfinckel; I. Magnin. The coiffure by Kenneth of Lilly Daché.



# City transport–

Left, black-dyed Southwest African Persian lamb cut in a brief, loose-limbed Chesterfield, with no city-daytime fashion limits we can think of. Coat by Fredrica of Hammer Brand processed fur. Also at Hudson's; I. Magnin. Hat in the coat fur, by Lilly Daché. Jewellery, gold and diamonds: Van Cleef & Arpels.

# by lamb and leopard

Right, full-length coat of Somali leopard with the biggest Peter Pan collar in captivity. This is the kind of coat that sets out to beat its city-performance record on the long stretches of travel continent-to-continent. Made to order. This, and Tatiana's black velvet pillbox, at Saks Fifth Avenue. Van Cleef & Arpels jewels.



# Evening news under cover of sleeves

Newest part of evening dresses now—sleeves, reaching somewhere from elbow to wrist, that do two things: balance a beautiful décolletage, and provide the covered-upness that's this season's after-dark mark. Three evening dresses shown here, all short, all with evening sleeves. *Left:* New coverage for the night beat—a sheath of cool blue silk serge with three-quarter sleeves, a deep V neckline outlined by a ruffed shawl collar. By Anita Modes; in Maxwell fabric; about $50 at Macy's; Jordan Marsh; Burdine's. *Right:* An evening look, here, with more than a little *fatale*-ity—black rayon matte jersey with square neck, long sleeves, the bodice a maze of drapery. By Nathan Strong; about $70 at Miss Bergdorf of Bergdorf Goodman; Sakowitz. *Far right:* More cool blue (one of this season's new palings) in silk peau d'ange. This, with to-the-elbow sleeves, the V neckline echoed by V-shaped folds that continue down the bodice. By David Levine; in Couleur fabric; about $125 at Bonwit Teller; Hutzler's. Iridescent bead choker by Laguna.

PALUMBO





BY ELIZABETH BOWEN

# *Enemies*

My old friend X. remains young in her vivid, unfailing interest in new people. She favours the thought of them, is disposed to seek them. Those she does not herself meet, she delights to hear about—any fresh acquaintance *I* made, I must quickly sketch for her. This time, she's back from six weeks abroad.

"*Well,*" she inquires eagerly, "what's been happening?" I let drop I have a new neighbour—likely, from now, to play some part in my life. As a neighbour, she's bound to. Yet, all the same. . . . X. detects the pause. Swiftly she says: "You like her?—what's she like? I expect she's charming?"

I hesitate. "N-No. No, I don't think I'd quite say that." I hastily add: "She's energetic, she's well-read, she has great integrity." . . . I go on to list other sterling virtues. X. hears me out with a twinkle, then delivers her verdict. "You'll grow to like her!"

Charm: how unmistakable it is—how indefinable. One ought not to say, how necessary: one *can* live without it. It enlivens and gilds the atmosphere like sunshine: like sunshine, it is to be rejoiced in unthinkingly, gladly, without analysis. Instantly, we react to its presence in another person; to whom (unless we are quite ungenerous) we can not begrudge a gift that mellows the world. Myself, I can not conceive of "charm" in the abstract—it is unique each time, in each manifestation, endlessly various in the forms it can take, for this reason: being in essence personal, individual, it gives forth something peculiar to the woman or man from whom it emanates. Yet do we incline, perhaps, to be over-orthodox, narrow, in our notions of what does constitute charm?

If so, we tend to see its possessors as a rare elite, an enviable minority, set apart from the rest of us by the part they play. I maintain charm is less rare than some of us think—often, because its action may be original, it affects us before we know it for what it is. In some natures it may not be on the surface, but, rather, is waiting to disclose itself. Love, we observe, or sympathy may bring shy, latent charm out into bloom; or it may be among the discoveries in the course of friendship. To a degree, in our social dealings with people we take charm for granted more than we realize. On the whole, it is its absence that strikes us.

Marked lack of charm is a handicap that we recognize—in our instinctive pity for the person in whom such a lack stands out. To be honest, does not also slight irritation have a place in our attitude to that person? So-and-So is withholding some contribution owed to society in general—life, with its rubs and strains, is far from easy to live: let us heighten all possible pleasantness for each other.

Charm helps—to put the matter perfectly simply. But then, maybe, we reproach ourselves: is not So-and-So hampered by, as it were, some psychic deformity, some equivalent of tragic physical gracelessness, cause unknown? It's not his (or her) fault, we attempt to tell ourselves. The generous impulse is right: we ought not to "judge"—nonetheless, our verdict may be too lenient. In nine out of ten cases, charmlessness, if not a fault outright, is the sort of failure for which So-and-So deserves to be brought to book. As a human being, he or she may be taken to have inherited at least a modicum of the human outfit, in the way of wishes, willingness, and powers. High among those we reckon the wish or at least willingness to please; which *should* be linked with the capacity to do so. It seems, however, that sometimes the capacity goes astray.

Charm is more than pleasingness. Or should we say, it is that, with an extra glow from some mysterious source?

What "prevents" charm? What militates against it? One enemy I detect is, over-anxiety to *be* charming. Into most women, as social creatures, the desire to be charming has been inculcated, and rightly. But charm, we must realize, has no mechanics; it can not be put consciously into action. Interknit though it is with physical personality, it can be no more than enacted outwardly (at the worst, mimicked or even parodied) by smiles, intonations of the voice, gestures or attitudes, *unless* those be harmonized from within.

For the wish to be charming there are often innocent, altruistic reasons; in itself the wish is neither wrong nor absurd—but it must not show. Once endeavour comes to be noticed, it sets up tension: too evidently, the person is concentrated upon herself, the impression she hopes to make, the effect she wills to produce. And that is ruin, at once, to charm's essential element, spontaneity. The truly charming woman is self-forgetful, lost to all but her pleasure in what is round her: any company she is in becomes good company. Eager and ready to *be* charmed, she creates in others, strangers or friends alike, as though by some magic touch, the power to charm. She neither asserts nor seems to exert herself. Be easy, have faith in the hour in which you find yourself. Do not the Scriptures warn against "taking thought"?

So much for over-activity. Yet its opposite, extreme passivity, may be no less an enemy. Who does not know the obstinate non-participant, the wary and guarded egotist who will take no chances? One might ask, does or can such a person lay claim to charm? It's to be feared that she does, in her perverse way. She has got it into her head that silence is "interesting"; she attempts to centre attention by being

# *of charm*

## *in women — in men*

cryptic. She relies on a static pose, striking immobility, a rare and therefore dramatic turn of the head, and a reflective, often critical smile. She regards, and shows she regards, almost any remark as a poor security risk—let some other, more foolish than she, expose herself. To a point, this lady attains her end: she does, by her power to discountenance others' efforts, succeed in adding prestige to her own cool, and it may be decorative, remoteness—which is why, I suppose, she continues to be found at so many tables.

Absolute is her self-possession; at less than a glance she can be distinguished from the truly tongue-tied, or the shy, cramped outsider. Many envy her; no one can overlook her; what she has may, accordingly, *pass* for charm—"of a subtle, mysterious, odd and disturbing kind," her supporters tell. Let's demolish that fallacy—she's a bad model, on no account to be copied. Fascinate she may, slightly; but charm, never. Charm is outgoingness: generous, responsive, human. It takes chances; it risks a leap in the dark. Evident cautiousness is fatal. And more than caution, fear (though concealed by art) does in fact inhabit this cryptic lady—a fear that we need not pity: its root is vanity. Loath is she to venture forth from her own ground.

Grant her this—she can at least *act* repose.

Real repose is essential—at once, one senses its presence beneath the surface. Inner lack of it shows in an arid restlessness, foremost among charm's enemies. Exaggerated, jumpy physical mannerisms, talk which is over-rapid and discontinuous, abrupt and wayward changes of mood—these are the stigmata of the restless person. Moving from group to group, from party to party, she unsettles the air wherever she goes. Pity her as one may, she is hard to bear with. At her extreme, she is what Victorian nurseries knew as "a fidget"—tapping with her fingernails, recrossing her legs, swinging a foot, darting glances around and behind her. Visibly, she is impatient for something better, uneasy lest she miss it by being here. Gone awry in her are several attractive qualities: eagerness, quick if fleeting responses, willingness to give (though she knows not what). Touchingly, up to any age she seems childish; though a fretful, adult dissatisfaction begins, as time goes on, to shadow her eyes.

Why, when she *was* a child, was her hair-trigger temperament no more guided? Did no one so much as say to her, "Sit Still!"? We know bodily quiet helps to induce psychic equilibrium. She needs to centre herself. Often, this type is the victim of too much leisure, or a woman upon whom there are too few claims. One dominant interest, or objective, or outlet, ought to be the solution. Meanwhile, the exasperation she causes us is, perhaps, a sort of charm in reverse? Within her derelict restlessness there is lost, somewhere, what should have been vivacity.

Gaiety. . . . One hears of "sombre charm," but to me that's a contradiction in terms. Wistful, I've known it be; or, in some appealing people, a touch plaintive; it can shine from under the shadow of grief or sadness—it remains incompatible with gloom. Humour or tenderness, grace or sunny intelligence: of these, one or another may predominate, or, they may all blend.

In general, we look to charm for a smile, are most conscious of it as social radiance. Is there, perhaps, the danger—because so very many charming people *are* gay, adding sparkle and animation to any company—we take it that by arriving at being "gay" we ourselves can by no means fail to be charming? Hence, the recourse to haphazard, unmeaning, unnecessary laughter. Who does not know her, the woman laughing because she feels she ought to? Everything *should* be pleasanter if she does (she imagines—honour her good intention). The carefully-modulated peal, or agitated series of little gasps, how fatiguing to utter, alas, to hear. "Social" laughter somehow deals death to mirth. And what an irritant, to the kindliest ear, is the titter due to constant nervous compulsion.

The test of the "real" in laughter could not be simpler—is it or is it not infectious? Spontaneous, the thing spreads like a happy wildfire whether the first outbreak ring out, clear and impetuous, or be a throaty chuckle. How endearing, how *human*. . . .

As a sound in itself, I seldom think laughter pretty; rare (outside fiction) is the woman actually gifted with a musical laugh—though the outright "unfortunate" kind, ruin to charm, is almost always the forced, or the habitual. Gaiety can be quiet. As a contribution, does it not more often, come from a smile, lighting up the face?

Charm, where it is present, tends to create good humour and good accord. In reverse, a most grievous enemy is aggressiveness. The aggressive instinct is said to be more developed in men than in women, but that women have their share of it, who can doubt? Arguably, in women it's on the increase: competitiveness fosters it, widening fields of activity multiply the conflicts which give it cause. The measuring of our powers against men's may make, on our side, for an angular self-assertion. The outright "unpleasant" woman, bully and quarrel-picker, need not delay us—*she* has nothing to lose—one is worried, more, by the forms aggressiveness takes in *(Continued on page 201)*



## Rippled jersey deep-back décolletage

*Right:* Smoke-grey matte jersey rippling along to red satin slippers, announcing—on its Vionnet-way—a beautiful figure, beautiful in motion. Apart from what you see here, there's this that your audience does: a deep-back décolletage—open to the belt-top. By Donald Brooks, in jersey of Avisco rayon; about $110. This and the Capezio shoes: Lord & Taylor. Dress, also Julius Garfinckel; Neiman-Marcus. David Webb jewels: gold and diamonds set with the news of smoke-coloured pearls. Perfume note to remember: where there's smoke, there might well be Flambeau—Fabergé's liquid fire. Leather folding chair, from Roslyn Rosier.

## Belled brocade; velvet sweater

*Left:* Evening dress cut with a fine sense of what it takes to be a dazzler now—close little sweater-fitting tops, rather grand skirts. Here, black velvet sweatering a bell of brocade roses—grey and black. By Adele Simpson, of acetate-and-rayon velvet, Onondaga silk brocade. Bergdorf Goodman; Frederick & Nelson.

RAWLINGS

RUTLEDGE





COMING INTO FOCUS NOW:

# the magic eye

## HOW TO ACHIEVE IT THROUGH PAINT AND PRACTICE

### 8 eyes for now *opposite*

Far left, top to bottom.
First: For evening—silver cream shadow, spread up to eyebrow, highlighted by platinum; silver sheen stick shadow on lid. Black liquid liner brushed out beyond eye.
Black mascara.

Second: A gala eye—gold cream shadow as highlight under mid-brow; violet stick shadow blended up, out; black liquid liner at lash line. On lashes, violet frosted mascara, gold-tipped.
Under eye, white stick shadow.

Third: A day eye—green stick shadow, softly winged; green liquid liner over a thick black liquid line that lifts outer corner. Frosty green mascara.

Fourth: Also gala, an Egyptian eye—gold cream shadow, winged out; violet stick liner on lid; brown liquid liner in a thinner line all around, and extended out. Black mascara, tipped with gold flakes.
On the eyebrow: dark-brown pencil.

Near left, top to bottom.
First: A young day look—soft violet stick shadow from eye to brow, with a highlight of grey above centre-eye.
Charcoal-grey mascara, outer lashes frosted with black tipping.

Second: Brown study for day—light-brown stick shadow on lid, white and brown blended under brow.
A brown liquid line (thin) at the lashes; black mascara.

Third: A late-day eye—frosted blue cream shadow, blended with silver sheen under the brow's centre.
Blue liquid liner drawn out from lash line; frosted blue mascara.

Fourth: A casual eye—light-grey stick shadow at outer wing; frosted turquoise liquid liner at lashes; dark-brown mascara.
All eye make-up here, news from Revlon; at Altman's; Hudson's; I. Magnin.

In the face of autumn, 1959, eyes have the dramatic lead. Un-naked now, eyes are marvellously dressed in new coloured sheens and shadows, blended to stress shape, intensify colour. Setting the stage for all this eye-play are softenings in other departments—hair is calmer, more muted in colour; very often foreheads are swept clean. Eyes are taking over.

The techniques of eye painting are learnable, well worth while for the way they clarify a face, then go on to create dazzle. Necessary equipment: one or more pencils in several shades, plus an assortment of shadows chosen for colour and consistency. Cream shadow in a little pot-shaped jar—called pot-shadow—can be daubed on with fingers, up sometimes to the eyebrows. Stick shadow is firmer than pot-shadow, makes a more definite line. New liquid liner, painted on with a thin sable brush, adds stronger colour and a dreamy effect at the lash line. Most of these come in dozens of colours, even in iridescent shades—these for extra evening zing.

Which shadow-colour for which eye is something every woman must learn for herself; blanket rules—"blue-for-blue-eyes"—can't be stated dogmatically, since eyes, and shadows, come in so many shades of blue. Generally speaking, dark eyes can take more lavish colour; paler eyes are more impressionable—eye shadows effect bigger changes, and require a more delicate touch. Dull shades, in eye shadows, can turn out to be anything but.

Eye liners—really eye outliners—give definition to the eye, emphasize colour and shape, can correct (within limits) minor shape-imperfections. Liners can be in pencil or liquid-on-a-brush form, applied while stretching the eye taut with the *other* hand. A tapered crescent across the upper lash line makes small eyes seem rounder, larger; a line that thickens toward the outer edge makes eyes seem almond-shaped. Too-close eyes should be outlined only from the centre *out*. A short line, drawn from the outer corner *under* the eye, gives it tilt. All lines should be drawn down into the roots of the lashes. (Liquid liner should be used carefully—take just a little on the brush, work with the brush tip.) Shadows can do illusory editing of facial flaws, too. Small deep-set eyes seem bigger if shadow is kept off the lid entirely—draw shadow lines above the lid, then spread the shadow up, toward the eyebrow. A too-wide face can benefit from drawing the outline of the eye, and the shadow, into a wide-winged outsweep—thus minimizing the cheeks and jaw below. One make-up expert favours lavender-grey eye shadow for almost all women; his reasoning—this is true shadow-colour, that gives importance to eye contours, adds interest to most eye colours, especially the hazel-to-browns.

Eyebrow shapes are important for more face flattery; deep-set eyes need some eyebrow clearing above them, but too-small eyes will look smaller if the eyebrows are arched too high and wide. To make *(Continued on page 193)*

RAWLINGS



With or without a rich cache of new clothes, with one new suit, or with not a single new dress, the first test of whether you have a right-now look is registered by your face. As old-chestnut as a long skirt is the Cupid's-bow mouth with exaggerated points. The unadorned eye strikes the same dated note; so does any make-up so heavy that the glow of healthy skin is obscured. Which came first, glow or the new make-up principles? We think glow, a good point now possible for almost every woman alive, *made* possible by the exciting strides in treatment creams since the beauty brains took to intensive medical research. Among the newest of these small-jar wonders is Bio-Miracle Cream, a Germaine Monteil compound, pristine and slippy, that's based on Medantein Serum "U." Named by the Swiss doctors who first produced it, "U" is used medically to rev up the action of cells and organs devitalized by disease or age; its beauty life is an extension of this. "U" creams battle wrinkles and plump up skin, giving it the nothing-like-it look of youth that depends on vivacious cell activity.

For heavy cleansing: a light science-conscious cream.



**GLYCERIN**

*Formula:* $CH_2OHCHOHCH_2OH$. Glycerol; trihydroxypropane; alcohol; propenyl alcohol.
*Properties:* Colorless, clear, neutral hygroscopic, syrupy liquid sweet warm taste.

Trial runs indicate that "U" benefits once established by a reasonable period of regular creamings continue even if the cream is temporarily abandoned; that is, further improvements depend on further cream, but there is very little vanishing of the initial gains, which are often, it seems, most gratifying in the throat area. Shooting cryptically toward the flushed swan, above and right, is the formula for a new cleanser based on glycerin and the theory that no skin, vivacious or sullen, is any better than the amount of cleansing it gets. Nurolin by name, golden by nature, this is a compound of vitamins, including some of the all-important B variety, and its chief do-gooder, glycerin which has a fascinating property of pulling moisture from the air, holding it therapeutically against the skin. Besides cleansing skin really clean—in the pleasantest way—Nurolin leaves behind a vestige of moisturizing action even after thorough tissuing. Now, presuming

# The now facts about faces

Reviver and vitalizer: new cream with a serum base.



Soufflé base for whipping up a make-up

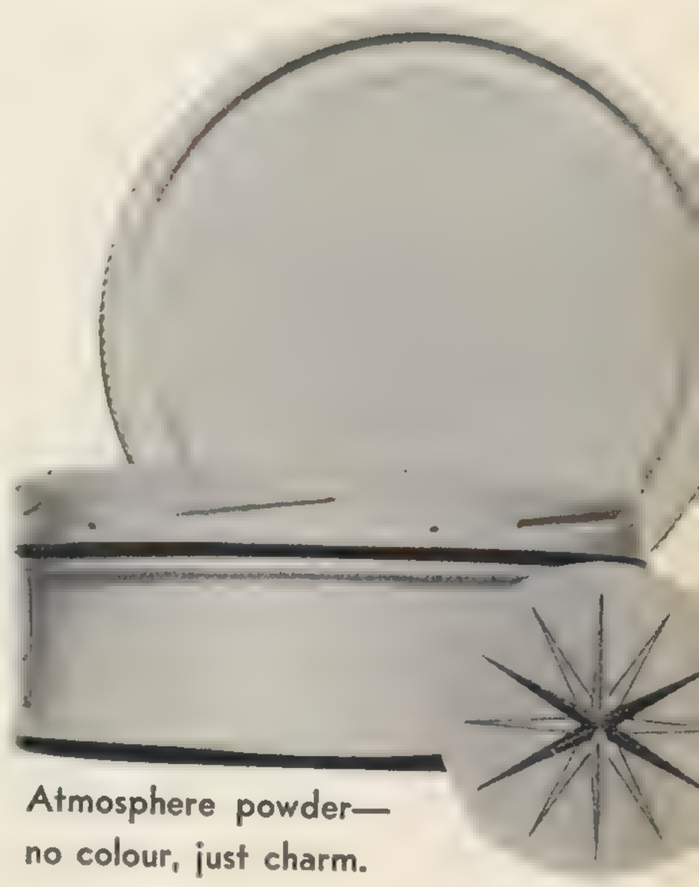


A hidden start for the fair and interesting—violet foundation.

vivacious cell activity and next-to-godliness cleanness, most skins cry, indeed shriek for make-up. Two delectable bases, one specialized, one general, are new to the cosmetic cosmos this year. In six colours, plus a seventh no-colour blend, there's Flatter Fluff, a whipped-up foundation by Du Barry with the consistency of soufflé. Almost everything is souffléd now, it seems; and the point in this case is lightness, feather-touchiness, a boon to women who want to be almost unaware of "stuff" but want the considerable effects that go with a good base coat for make-up. Offbeat and exciting for fair-skinned women who really enjoy being pale and interesting is the new violet-coloured liquid foundation called Violetta and made by Princess Marcella Borghese, who might very well have based it on the recollection of that special warm ivoried complexion that happens to the best of the North Italian blondes. In any case, the effect is something rather close to sublime on brunettes as well as blondes; no violet is actually visible, it's purely a matter of cool illusion, and should be warmed by a brash golden-red lipstick. Eye shadow? Maybe violet, maybe not; this calls for experiment. With either the lavender base or the no-colour soufflé base, an effective next move is translucent or non-chromatic powder —one fine-textured variety by Max Factor shown at the right. What non-chromatic means is simply no-colour; instead of imparting pink or tan (or whatever) to your skin colour or base colour, this powder makes no change at all; it does, however, accomplish all the prettying non-shine business one expects from powder, lights up the face, and, according to two non-stop women we know, can make a tired face seem surprisingly un-tired in a matter of making-up time. Repowdering involves none of the too-pink or distressing orange build-up that repowdering with tinted powder can sometimes bring on.... Originally a Max Factor strictly-for-actresses product, translucent powder is now for everyone. Since a tired face can be almost as depressing as a dirty one, it's smart to learn how to cheat—not on sleep when it's possible to be honest with yourself, but on make-up. Rouge, which sometimes seemed in past make-up eras that-ol'-debbil-rouge, too bright, too crass, is now absolutely known to be one of the best de-fatigue tricks around. BUT, when a woman wears rouge in the 1959 manner, not a single naked eye should know. Just in time for this new subtlety, a gadget has appeared on the scene: bottled rouge. From a pretty little plastic-topped bottle you simply dot small dots of rouge high around the cheekbones, close up to the eyes, working north towards the hairline. Then blend; blend until all the rouge-y red vanishes, leaving what should turn out to be an aura.... Naturally this has to be tried to make sense, and we've tried it. The mechanism, shown above right, belongs to Marie Earle's "Rouge pour le Visage" by Lilly Daché. Another nifty break-through in make-up gadgetry is the ball-point lipstick; this so new the lipstick is scarcely dry on our mouths. (It won't be in the shops before next month.) For women who have never mastered a lipstick brush—and there are many—the possibilities of clean, accurate mouth-painting have been suddenly and enormously advanced. With the ball-point (Lip-Quick, a first by Richard Hudnut shown at the right, here), much less deftness is required—tidy, well-defined corners are a snap, and if it's news you're after, the smoothly curved, but not pointed upper lip is a matter of a little practice. This shape turned up with an appropriate lot of dazzle on the Dior mannequins in Paris this year. Victoire has it in the photograph on page 209 in September 1 Vogue.



Little drops of rouge:
dot-on glow
from a bottle



Atmosphere powder—
no colour, just charm.



Revolutionary ball-point
lipstick—all the better
to paint with.



# The knitted suit cult—new brown-to-blacks



Dagmar



The knitted woollen suit: a fashion pounced upon by smart city and suburban women season after season, simply because it's the easiest thing in the world—easy about shape, upkeep. Here, three new suits in black, brown, both—all, with extra suit-weight substance. *Opposite page:* What a knitted suit can be now: checked in a diagonal pattern—black and brown. The jacket is buttonless, Chanel-ish, *easy*, with black turnover collar; under this, a black sweater, a straight skirt. All three pieces, wool. By Kimberly; about $55 at Bergdorf Goodman; Frost Bros.; I. Magnin. Black rabbit-fur hat by John Frederics. *Left:* More knitted suit ease in three pieces, all terra-cotta brown wool—the jacket and skirt with a bubbly texture. One of the many furrings this suit could take: a ruff of blond lynx. By Carlye; about $80 at Bloomgindale's; I. Magnin. Black and brown hat: Walter Florell. *Right:* Two-piece suit of black knitted wool that makes no effort to be elegant—but is. This jacket, double-buttoned, slightly shaped; the skirt, narrow. By Charles Cooper; about $125 at Rosette Pennington; Frederick & Nelson. The leopard cloche from John Frederics.







# The what-price? jerseys

Among new fashion certainties, the four jerseys here. Their price? Hardly a question. *Opposite page:* Left, dress in a day-in-town brown jersey, with an unskinny slenderness of cut. By Pat Hartly, in Lebanon worsted. About $25. Bonwit Teller; Harzfeld's. Right, worsted jersey dress and coat—and a form of suit very much in the news now. The coat is a deep blue, the dress curry-colour, and the obvious inference is: worn separately, their fashion won't suffer at all. Among the coat's advantages: a travel-worthy amount of fullness. By Ellen Kaye; Lebanon fabric. About $70. Jay Thorpe; Famous-Barr. *This page:* Left above, a black wool jersey that masterminds more day and late-day looks than you'll use up in a year. By Jerry Gilden, about $18. Lord & Taylor; Famous-Barr. Right, a dress and jacket of taupe worsted jersey, tailored in a pleasantly relaxed way. Welt seams define everything, including a waist-placed waistline on the lightly-sleeved dress. By California Girl, in Sag-No-Mor jersey. Junior sizes. About $35. Saks Fifth Avenue.

# GOSSIPY MEMO ON TRAVEL

Wild, warm, and washed by the Caribbean, Great Exuma is only now beginning to attract Americans. Bahama Airways flies south from Nassau three times a week to this furthest of the Exuma Cays; the flight takes an hour to this sparsely settled island splashed with orange-flowering Cordia trees and threaded with undeveloped roads. Besides a few private houses (Hume Cronyn and Jessica Tandy own a house on a cay nearby) and the palm-thatched huts of the islanders, there is a delightful inn: Lawrence Lewis's Club, Peace and Plenty. From December through April 15, a room with its own terrace costs $25 a day, and two people may share a room for $20 each. Good meals, mainly Bahamian, are included. The swimming beach for this peaceable kingdom lies across Exuma Sound on Stocking Island; the inn runs guests back and forth in a launch and maintains a small clubhouse on the island, where the water looks like a melting prism. At George Town, the Club's mailing address, arrangements can be made for such sunny diversions as bone-fishing, deep sea and reef fishing, water-skiing, or simply sailing from cay to cay.

*There are quiet, off-season charms at such places as the Mont Gabriel Club, thirty-three miles north of Montreal. Mont Gabriel has a sprinkling of cottages in the woods as well as a chocolate-brown lodge with goats grazing on its turf roof. Inside, of course, the Club is all log panelling and fieldstone and cheerful fires. Until the snows begin, one may ride, golf, or simply walk; in deep winter, Mont Gabriel offers fourteen slopes, four T-bar lifts, and all the camaraderie endemic to good skiing lodges. (There is also a swimming pool, for summer, when the Laurentians stay cool and sweetly green.) During the winter season, a room and bath for one person, with all meals, costs from $12 to $20 a day; from October 16 to December 14, prices are twenty per cent lower.*

On the Eastern Shore of Maryland, where the views are of water, rich land, and great white oaks, the autumn duck shooting is good: there are canvasbacks, redheads, and mallards, and the creeks that lace the Tidewater are dotted with shaggy blinds. A central place to stay is the red-bricked Tidewater Inn on Easton's Main Street. The Inn has a sweeping staircase and its own brick-walled gardens, with white benches for contemplative guests. In the dining room, mostly red brocade and murals of Talbot County, guests may eat chicken breasts, Maryland beaten biscuits, and Chesapeake Bay's delicate hard-shelled crabs. Upstairs, the rooms have tiled bathrooms and air conditioning; a single room with bath costs from $5 to $10 a day. Arthur Grymes, the Inn's owner, knows about good places to hire fishing boats; which guides are available for shoots, and so forth. Not far from Easton is the 1721 Old Wye Episcopal Church, where there are latched doorways to the pews and a charming herringbone brick floor. Another day, one might take a boat and float down Tred Avon River; its peaceful attractions are creeks, handsome houses, lawns, trees, and the soothing presence of this water.

*In Brussels, the Hotel Amigo, small, delightful, clean, and above all, only about a year old, stands just off the Grand' Place, one of the most beautiful of the old squares in Europe. (When floodlit at night the Place is spectacular.) Among the special pleasures of the Amigo are the enormous tiled bathrooms; the light croissants, served properly-warm, but never hot. Single room with continental breakfast goes for $6 to $12 a day; double, $9 to $18.*

Roses will be blossoming through Christmas in the formal English gardens of the Empress Hotel in Victoria, B.C. Pink-bricked and ivy-covered, the enormous Empress is a child's dream of a Norman-Scottish castle. In the famous gardens: dahlias as big as soup bowls, masses of geraniums, strawberry-pink petunias, Vogue roses, borders of blue forget-me-nots and white alyssum. (The Buchhart Gardens are a pleasant drive away from the Empress.) From rooms on the harbour side, one sees light-blue skies, washed clean by rain, and the implacable glide of the Canadian Pacific Princess ships into the harbour. Victoria is splashed with the startling brilliance of totem poles, coloured now with house paints. (Once, the Indians ground their own colours and mixed them with salmon eggs: mussel shells for blue, clay for red, limestone for white.) Peculiarities: few restaurants in Victoria have the rich local vegetables or fruits; fish seem scarce, steak plentiful. The great delicacies here: frozen juices and bananas. What can be bought everywhere, in groceries, in china stores, even in shoe stores, are post cards. At the Empress, the service is good and the teas delicious; delicate scones and crumpets but tea-bag tea. From now until May 15, a single room with bath costs $6.50, and a double room with bath is $11 a day.

# New fashions now: hamster pants; the short-form Ford

*Opposite:* Posed on a test-grade in the Ford proving grounds at Dearborn, two new subjects: tapered slacks of hamster fur, a Falcon four-door sedan—this year's compact addition to the Ford family that lops off 32″ from the customary Ford wheelbase, still manages to transport six passengers. Pants by Fredrica. Camel's hair sweater by James Kenrob; $17 at Lord & Taylor. Golf umbrella from Abercrombie & Fitch.





# Mink in the blond atmosphere

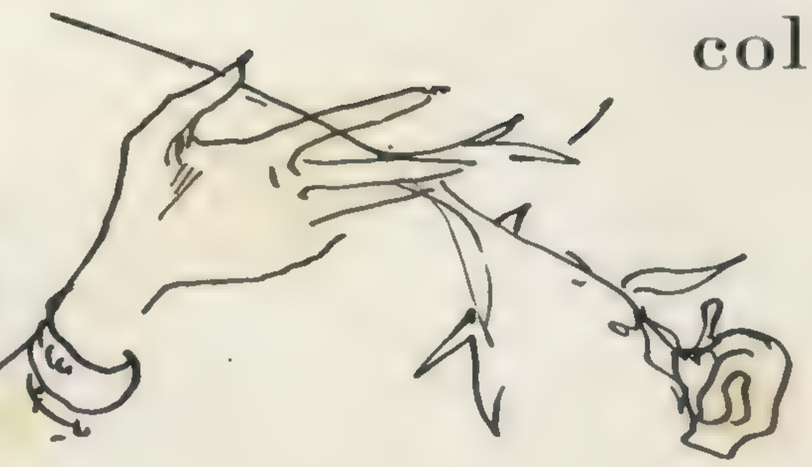
All-out blondness is the idea left and right—one of the year's most delectable, consisting, simply, of blond mink, blond wools, blond girl. *Left:* Blond-beige suit, minked with blondness, loosely buttoned over a silky blouse. By Paul Parnes, of Anglo basket-weave wool; the collar, of natural blond mutation mink. Suit and gilt jewellery: Bonwit Teller. Suit, also at Montaldo's; Neiman-Marcus. Grandoe gloves. Evans gilt cigarette case. Pleasant blaze in the news of blondness: Autumn Smoke eye shadow; Ember Red lipstick. Both: Elizabeth Arden. *Right:* Blond version of the news of fur linings, throwaway chic. This, mink to the herringbones. The bones: fluffed butter-blond tweed. To wear—city-country—with further blondness, as here. Ben Reig coat, of Rodier wool, lined with natural pale-brown mutation mink sides. Dress, in ash-blond wool jersey. The coat and dress, both at Bonwit Teller. Coat, also at Nan Duskin; Hutzler's; I. Magnin. The chairs, from Roslyn Rosier.

HENRY CLARKE



# Ivory rose—
## newest way to slice the colour spectrum



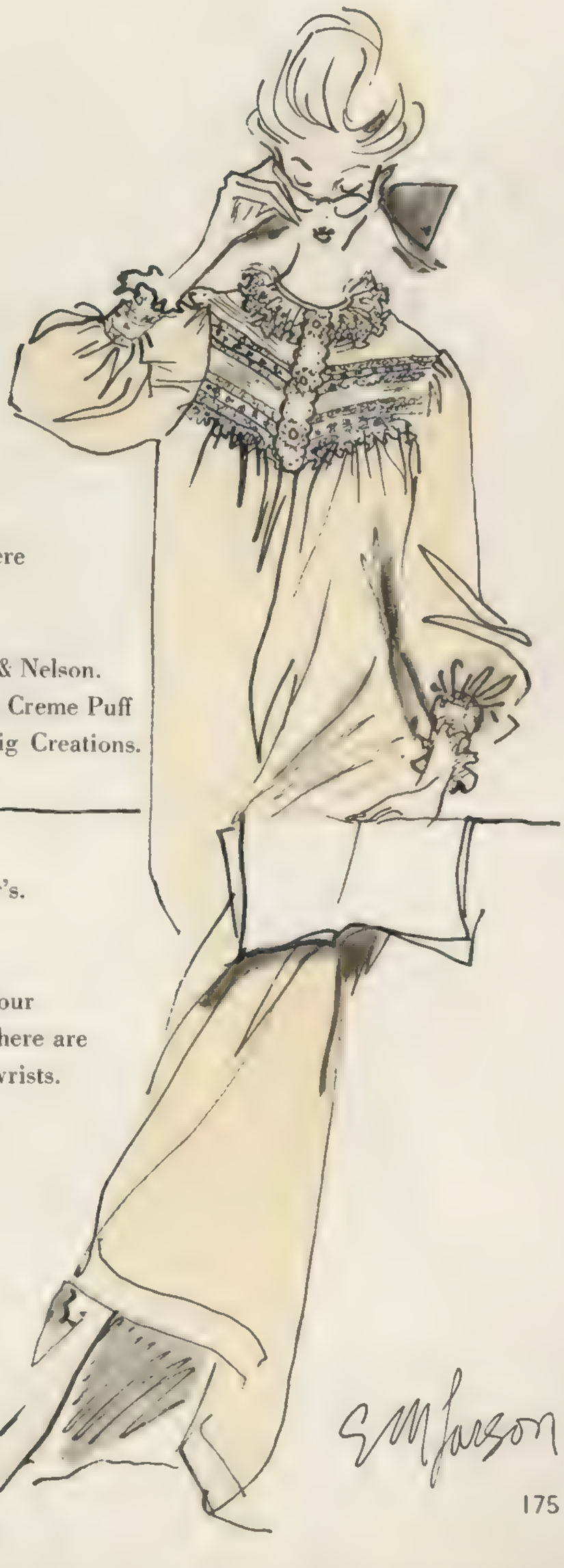


Shading this autumn's lingerie news is a slice of the colour spectrum called ivory rose, which ranges the chromatic scale from pale golden beige to rich, warm pinky-beige, all with the pretty illusion of translucence, the fact of opacity.

*Opposite page:* A willowish slip of creamy nylon, its nylon tricot bodice and deep hem trellised with leafy embroidery and Alençon lace. The peignoir worn over it here is a double float of ivory nylon tricot. Slip, about $15; peignoir with its own nightgown, about $35. All by Van Raalte, at Altman's; Julius Garfinckel; Frederick & Nelson. New in the make-up spectrum: Max Factor's translucent Creme Puff (pressed powder with foundation). Background: Craig Creations.

*This page, left:* White nylon power-net foundation with side panels of elasticized satin to bring a figure into line. The double nylon marquisette front is appliquéd with beige-pink Chantilly lace. By Warner's. About $38 at Saks Fifth Avenue; Neiman-Marcus.

*Right:* A toe-length, long-sleeved nightgown, of nylon-silk-and-Dacron that suggests crêpe de Chine the colour of heavy cream, beautifully belies its no-iron washability. There are two tiers of embroidery on the yoke, ruffles at the neck and wrists. By Barbizon; about $13 at Lord & Taylor; L. S. Ayres.



KAREN RADKAI

## ...Ivory rose *continued*

Left: Full-length nightgown of beige nylon tricot warmed by the suggestion of pink. The nylon lace bodice is shaped by narrow nylon satin banding from which a skirt flows down to the ankles. By Seamprufe. About $11 at Altman's; Hudson's.

*Above:* The palest degree of the ivory rose range—a peignoir of "ivory" nylon tricot, its caped sleeves embroidered with butterflies, its yoke decorated with bowknot-patterned lace. More butterflies, lace on the long, muffin-sleeved gown beneath. Nightgown and peignoir about $30. By Artemis at Altman's; Meier & Frank.

*Right:* Self-supporting, strapless all-in-one of white Dacron leno elastic with an overlay of beigey pink Ban-Lon lace. Light, spiralled boning supports the rounded brassière. By Gossard; about $28 at Best & Co.; Halle Bros.

*Left:* A full-skirted nightgown with hand-cut lace roses on its fitted bodice. The peignoir has more lace on its yoke and flared sleeves. Both, by Kayser in rose-beige lightweight nylon tricot; about $35. At Lord & Taylor; Meier & Frank.

*Above:* Nylon elastic net girdle with satin elastic back panel and a broad waistband that's a cinch to do wonders for your figure; about $9. A waist-length nylon lace brassière tucks into the girdle; about $6. Both, by Formfit. At Best & Co.; Famous-Barr.

*Right:* Girdle of the highest order in alternating stripes of white silk-faced satin and pale-beige Alençon lace. The back and sides are of white nylon power bobbinette; about $40. Beginning where the girdle ends is an underwired strapless brassière of silk-faced satin trimmed with more ivory rose Alençon lace; about $13. Both, by Lily of France at Bonwit Teller; I. Magnin.

E. M. Jacson

# New Americana—the brown shoe

Just after the fashion eye fell with delight on the idea of the brown glove as a fine wear-with-everything, the brown shoe moved into the same welcome limelight. Here, six examples, all made of American leathers. *Above:* Ground-rule pump, strapped, polished. By Millerkins of Ohio calfskin. About $22. At I. Miller. *Right:* Slender opera pump by Julianelli, of Hubschman calfskin. About $40. Bonwit Teller; Harzfeld's. *Below:* Cut-out opera pump, by Andrew Geller, of Loewenstein suèded calfskin. About $30. Also at Sakowitz.

*Above:* Walking shoe with unfussed lines, an affinity for suits. By Town & Country of Eisendrath Firenze calfskin. About $14. At Lord & Taylor; Woodward & Lothrop. *Right:* Reptile browns—here in a slim spotted shoe with a curving heel, a natural for brigand coats. Of Fleming-Joffe python. Roger Vivier for Christian Dior-New York. About $31. At Bonwit Teller; I. Magnin. *Below:* Walkaway shoe of gleaming lizard with a little rounded tongue. By Palizzio of Fleming-Joffe leather. About $30. Lord & Taylor; Miller & Rhoads

DRAWINGS BY ARNO STERNGLASS

# VOGUE PATTERNS



VOGUE PATTERN 9800

## A zestful zebra—jacket-life for black

Black dresses, here, for three different times of day—each, raised to "look"-power by a zebra-looking jacket. All, produceable on a quick easy formula: Vogue Patterns. *Above:* The zebraic jacket, to wear as toplighting for any black dress on these pages —or as extra zest with a white dress. This, in the simplest jacket tradition: here, non-buttoned, braid-edged, with red silk tussah lining. Vogue Pattern 9800, in zebra-printed furry fabric of Avisco acetate and Du Pont nylon, by Lawrence & Klauber. *Near right:* For a dinner party, any evening now, a black silk crêpe dress that's actually two separable parts—a sleeveless blouse with deep scooped-away neckline, a full-length, full-circle skirt. Where they meet, there could be a white satin sash. Blouse (which can be made with sleeves and a V-shaped neckline), Vogue Pattern 9644; skirt, with a short-length clause, Vogue Pattern 9742. Both, here in fabric by Couleur. *Far right, above:* Black jersey day dress in one of the best shapes going—snug-waisted, the skirt belled out a bit by virtue of inverted pleats spaced at front and back. The lowered banded neckline clears the way for, perhaps, a new high-piled choker of cut-crystal. Vogue Pattern 9809, in Sag-No-Mor worsted jersey. Hat by Sally Victor. *Far right, below:* Black dress that takes over the late-day hours—this, as zebra-bearing as the two dresses above. Soft black crêpe with boat neckline, buttons that line up with a pleat below. Vogue Pattern 9818, in Avisco rayon and Celanese acetate crêpe by Julius Werk. Black velvet hat by Lilly Daché. *Other views, sizes, on page 192.*





BLOUSE: VOGUE PATTERN 9644

SKIRT: VOGUE PATTERN 9742

VOGUE PATTERN 9809

VOGUE PATTERN 9818

# New winter coats–







*Left:* Wonderful new edition of Canada's Red River coat—navy-blue wool, bright-red wool flannel lining, brass buttons. Detachable red-lined hood (and detachable monkey). About $40. From Henri Bendel; Julius Garfinckel. *Right:* Loden-green polo coat of cotton corduroy by Cone, lined with Orlon pile in the same green. By Doby Girl; about $20. From Lord & Taylor; Hudson's. *Far right:* A dashing coachman's coat in beige-and-brown plaid wool, with big buttoned-down flap pockets. Brown suède collar. By Bambury; about $40. At Bloomingdale's; I. Magnin.

# no monkey business about them







*Far left:* Coat version of an artist's smock, with a shirred yoke at front and back: charming over full-skirted dresses. Navy-blue Hockanum wool: about $45. Lord & Taylor; Neiman-Marcus. *Left:* New kind of polo coat—thick beige knitted wool, firmed and insulated by a backing of Curon. $35. This. at Franklin Simon. *Right:* Chesterfield coat in new fabric: blue-and-green tweed of wool and Du Pont nylon (Forstmann fabric). Blue velveteen collar. About $65. Bonwit Teller; Neiman-Marcus. All coats in sizes 7 to 14. All hats: Lord & Taylor.

# VOGUE'S FASHIONS

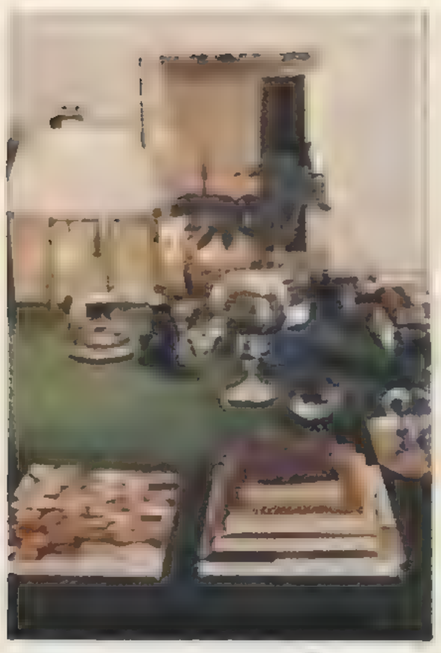


Table- height fireplace



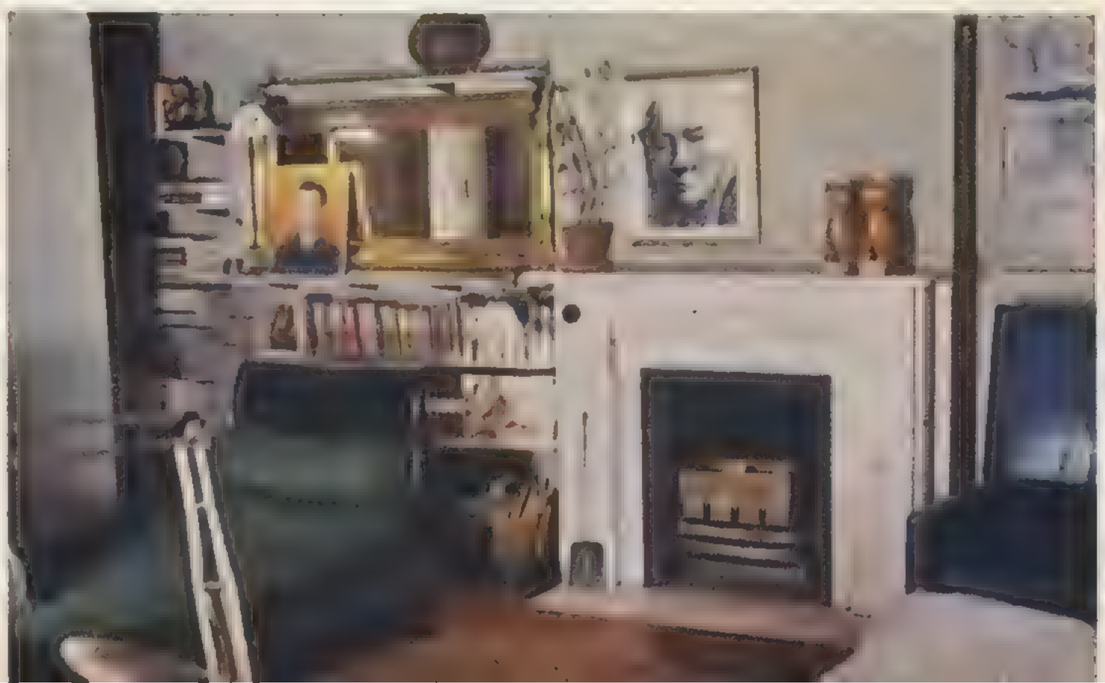
Dining table, roped off with rope



Bay-windowed living room, L-shaped platform



Canopy of ticking, crenellated



Upstairs study, original mantel

Barber's chair, revved up



BENJAMIN BALDWIN

# *in* LIVING



Curved staircase, collages by James Axman



Bedroom, Miró lithograph, great-grandfather portrait

## An 1880 town house into a 1959 town house studio

On Chicago's near North Side, Benjamin Baldwin, architect and designer, whose designing record ranges from hotels to paper cups, has given his special talents full rein in re-doing his own old row house. What charmed him into buying the house two years ago was the good proportions of the rooms, their high ceilings, the pointed bay window. (Among non-architectural reasons; the Lake Shore beach two blocks away, the garden potential of the back yard.) Liking the idea of limiting his commuting to a trip upstairs, he drastically revised the entire interior to accommodate his living, entertaining, and working needs, converted this 1880 town house into a flexible house-studio. Using heavy jute cord, hung vertically and weighted at the bottom (two ways he arranged the cord shown upper right and lower left, *opposite*), he roped off the first floor's living and dining sections, either of which may be pressed into service as a conference room. To define the two sections further, he built an L-shaped, white vinyl-covered platform that crosses the room at the living-dining demarcation point, thence continues down one side of the living room. Fitted with floor cushions, this platform performs as both sofa and table, and introduces another level to interest the eye, expanding the illusion of space. Two fireplaces, one each in what was originally two rooms, were stripped of their mantels, raised off the floor, brass-framed, and glass-doored, the one at the end of the dining table lifted to table height. Winter dinner guests enjoy the nearness of the glassed-off flames, or the sight of a steak broiling there on a small hibachi. In his second floor study, below centre *opposite*, another fireplace was left with its original white marble mantel, discovered under sixteen layers of paint. On the following pages: five other views of this Chicago house and some notes on its lively remodelling.





Guest room, once the kitchen, desk in place of sink



Studio, once a bedroom; above the pin-up board, fabrics in plastic bowls from the five & dime store.

# Designer's town house-studio

*continued*

Neither walls nor built-in apparatus stayed Benjamin Baldwin's designing hand when he undertook the re-doing of this eighty-year-old Chicago house. He considered the over-sized kitchen fine for a family, too big, too much of a space thief for his own one-man operation. Into a 6′ x 8′ spot, part of the former over-sized dining room, Mr. Baldwin tucked a compact new kitchen—viewless, but not without its visual spice. A tall niche left by the architectural revisions shows off a collection of vari-coloured birds' eggs, a little-girl-shaped Early American bottle of gum drops, a Hugo Weber drawing. The old kitchen, its fixtures removed, became a garden guest room. (The space for a butler's pantry fitted adroitly into the scheme as a guest bath.) Thoughtfully equipped for guests but not guest-roomy looking, the room has built-in storage, an interchangeable desk-dressing table, an olive-green covered sofa-bed, two orange velvet armchairs, their design based on an old barber's chair with adjustable headpiece (shown on the Fashions in Living cover). Part of this room's atmosphere comes from the two-windowed view of the garden, its fountain spotlighted at night, its one tree strung with sparks of white light.

On the floor above, Mr. Baldwin made a former bedroom into a working study, another into a studio. By breaking through one wall to open up a small private passageway between the study and studio, he keeps the desk work and the art work, though divided, nevertheless intimately associated, a fact emphasized by bookshelves that start in the study, go through to the studio. In this massive tearing out and replacing, he left one thing right where it had been for eighty years—a white marble bedroom sink, both charming and handy in a designer's workroom.



Guest bath, once the butler's pantry

BENJAMIN BALDWIN



Minimal kitchen, once part of the dining room



Living-room corner, Le Corbusier reclining chair, Mexican wood figure



DOISNEAU





*Left*, the students prepare lunch every morning in the Academy's kitchen laboratories, at 12:30 eat what they've cooked. *Above top*, another student adjusts Mrs. Rayner's cooking bonnet, designed by Paulette to "keep cooking odours out of the hair, hide the bride's pin curls." *Above*, the Academy's poacher-less way of poaching an egg: drop it into vinegared boiling water, fold the white over with a wooden spoon.

# 25 recipes, 7 maxims from Maxim's Academy

"Maxim's invites you to acquire that special Parisian *brio* which is the crowning touch of the perfect hostess," read an opening line of the catalogue announcing Maxim's Academy, an offspring of the great Paris restaurant and the idea of its chatelaine, Mme. Louis Vaudable. Off to investigate the acquisition of *brio* (in the French dictionary: dash, spirit, go) went Mrs. William Rayner, a young American wife and Vogue editor, who is seen in the photographs here.

Afternoons of the five-week course ($1,050, lodging with a French family included—$800, if one pays one's own living expenses) may find the class of twenty-five young women sampling vintages under the masterful tutelage of Maxim's owner, Louis Vaudable; touring the Louvre, the House of Dior, or taking in a backstage view of Paris life at a private house; gathering raw material for table-settings at the flower market; or being briefed on what to say *quand un ange passe*, the way the French put "it must be twenty past the hour." But mornings immutably belong to cooking. From 10 A.M. to 1:30 P.M., watched over and lectured to by Comtesse Guy de Toulouse-Lautrec, the students



*Left,* the Comtesse de Toulouse-Lautrec warns her cooking class: "Fire is the enemy, watch the flame."
*Right,* Mrs. Rayner, flowers she chose at the market, the challenge of an empty vase.



explore the pleasures and pitfalls of the *haute cuisine* by cooking three different dishes each day in a kitchen laboratory. By the end of the course, they have assimilated the Comtesse's volley of to-the-point pointers, and tried seventy-five recipes. Among the pointers: taste every ten minutes . . . don't let food stand in butter, add the butter, along with the salt, at the last minute . . . for salads, season only the vinegar, not the oil, then the salt penetrates . . . never two red meats at the same meal . . . no eggs, fried foods, or garlic at dinner . . . always use wooden spoons for mixing and stirring, and always stir in the same direction . . . the guests can wait for a soufflé, a soufflé can't wait for the guests. Among the recipes: twenty-five, which follow here, all to serve 4, unless otherwise noted.

*Below,* Mrs. Rayner, and the bright blue bus that wheels the students around Paris.



CRÊPES À LA CONFITURE

*French pancakes with jam (makes 20)*

1¾ cups flour
2 eggs
2 cups milk
1 tablespoon sugar
1 teaspoon oil
Salt
Jam

Make batter several hours ahead. Pour flour and salt into large bowl, make depression in top. Break eggs into depression and mix with flour, using a wooden spoon (work from centre to outside, taking a little more flour each time), adding milk slowly. Mix well to avoid lumps. If a few remain, put batter through a sieve. If batter seems too thick (should have the consistency of coffee cream) add a little water. Lastly, stir in oil. Let stand in cool place. When ready to bake. stir batter well.

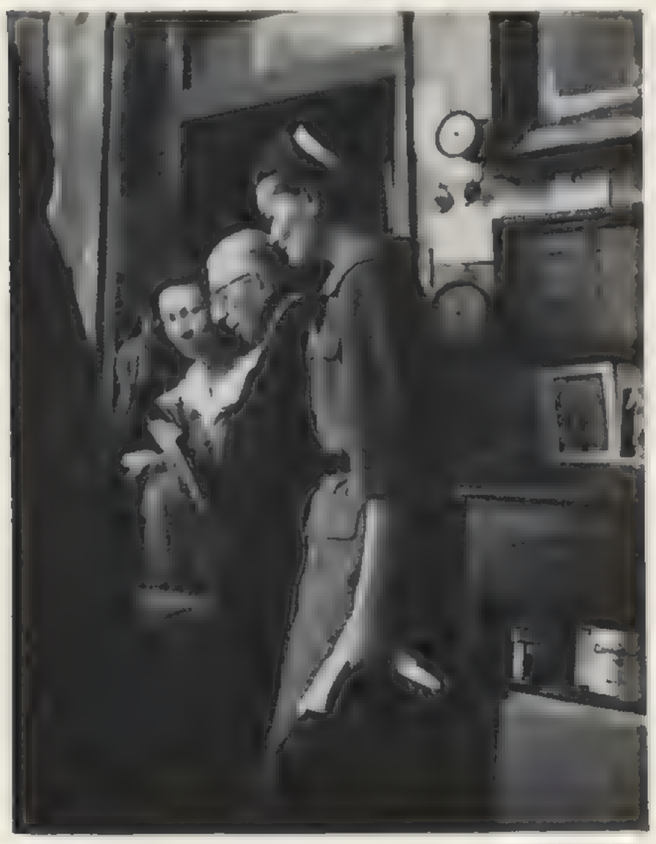
Heat a dry, clean pan with two or three drops of oil. When very hot—but before oil smokes—pour in large tablespoonful of batter. Tip pan to all sides to distribute batter evenly. To make fine, thin pancakes there must be only a very thin layer of batter in pan.



*Above,* at Maxim's, its owner, Louis Vaudable, explains to Mrs. Rayner, "It's the ether in wine that gives it bouquet."
*Below,* Baronne Monique de Nervo points out at a fashion seminar that "a hat completes the costume as a dot completes an i."



*Below,* Mrs. Rayner inspects Degas' press in the studio of Demetrius Galanis, who taught the poet, Paul Valéry, engraving.



DOISNEAU

When pancake slides freely in pan, flip it and bake a few minutes on other side. Serve very hot with jam and powdered sugar.

HOMARD À L'ARMORICAINE

*Lobster in tomato sauce (serves 8)*

5 pound live lobster
5 tablespoons butter
5 tablespoons olive oil
1 medium can tomato paste
4 large onions
1 clove garlic
9 tablespoons cognac
2 cups dry white wine
Fresh parsley
Salt, pepper, cayenne pepper

Peel onions, garlic, and chop very fine. Cook with very little water in small saucepan and force through a strainer.

Cut the live lobster into large pieces. (First cut off the claws and crush slightly to make it easier to get at the meat. Cut the tail into sections. Split the shell in half, lengthwise. Remove the queen—the little bag near the head containing gravel. Take out intestines and coral for possible later addition to sauce.)

Heat butter and oil together in a very large frying pan. Sauté lobster until the shell turns bright red. (Be careful not to let meat colour.) Transfer the pieces of lobster to a large kettle. Warm ⅓ of the cognac, pour it over the lobster and set aflame.

Add onion and garlic purée to the fat in which the lobster has cooked. Stir in a good ½ cupful of finely chopped parsley, the tomato paste and, if desired, the intestines and coral. Bring to a boil and pour over the lobster. Heat the white wine and add to the lobster. Cover the kettle and simmer 15 minutes. Then pour in the rest of the warmed cognac. Cover again and cook 10 minutes. Adjust the seasoning. Add a cautious dash of cayenne pepper. Serve the lobster with its sauce in a deep, preheated serving bowl.

PORC À L'ORANGE

*Braised pork with orange sauce*

2 pounds fillet of pork
4 tablespoons butter
3 tablespoons cognac
1 cup dry white wine
4 carrots
3 oranges
Bay leaf, sprig of thyme, salt, pepper

Ask your butcher to trim all fat from a boneless fillet of pork and tie it to keep its shape.

Melt butter in a heavy braising pan and brown pork and carrots (cut into thin rounds). When meat is golden brown on all sides, pour pre-heated cognac over it and set it aflame. Heat the white wine, pour over meat. Add thyme, bay leaf, salt, and pepper. Cover and cook over very low flame for 2 hours. Take pork out of the pan and keep hot. Remove excess grease from the sauce by straining it through a sieve lined with a piece of cheesecloth freshly wrung out of ice water.

Cut the peel of one orange into thin strips. Blanch them for 2 minutes in boiling water; add to sauce, together with the juice of one orange. Simmer, uncovered, for 10 minutes. Cut *(Continued on page 196)*

CLOTHES NOTES ON PAGE 193

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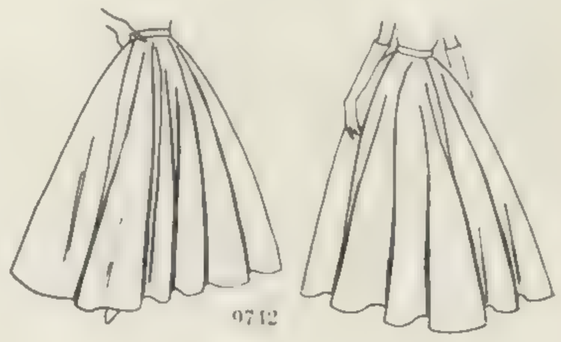

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## VOGUE PATTERNS

*(Other views, sizes, yardages of the Patterns shown on pages 180-181)*




*Above, left:* Blouse worn with long skirt; this can be varied with sleeves, a V neckline. Vogue Pattern 9644, Easy to Make, sizes 10 to 18. For size 14, sleeveless, 1⅞ yards 39″ fabric, no nap. 60c. *Above, right:* Circular skirt to make floor length, street length. Vogue Pattern 9742, Very Easy to Make, waist sizes 24 to 30. For size 26″, full length, 6⅜ yards 39″ fabric without nap. 60c.










*Above, left:* Box jacket, Vogue Pattern 9800, Very Easy to Make, in sizes 10 to 16. For size 14, 1⅞ yards 50″ fabric with nap. 60c. *Above, centre:* One-piece dress, made of black jersey; Vogue Pattern 9809, in sizes 10 to 18. Size 14 takes 2⅞ yards 54″ fabric. 75c. *Above, right:* The black crêpe dress, Vogue Pattern 9818, in sizes 12 to 20. For size 14, as shown, 2¾ yards of 45″ fabric. Price, 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

## THE COVER SUIT

*The following is a list of shops in other cities across the country where the Mollie Parnis suit shown on the cover may be found.*

| | |
|---|---|
| Atlanta, Ga. | Leon Frohsin Shoppe |
| Atlantic City, N. J. | Sydna Wynn |
| Birmingham, Mich. | Kay Cooley |
| Buffalo, N. Y. | Arb's Apparel Shop |
| Cincinnati, Ohio | Jenny |
| Dayton, Ohio | The Rike-Kumler Co. |
| Detroit, Mich. | Claire Pearone |
| Duluth, Minn. | Henry Allenfall |
| Englewood, N. J. | Louise Franz |
| Evansville, Ind. | Rose Miller Shop |
| Flint, Mich. | Ruth Davy |
| Fort Worth, Tex. | Meacham's |
| Hartford, Conn. | G. Fox |
| Indianapolis, Ind. | L. S. Ayres |
| Kansas City, Mo. | Woolf Brothers |
| Louisville, Ky. | The Stewart Dry Goods Co. |
| Memphis, Tenn. | Frances Wright |
| Milwaukee, Wis. | Zita |
| Minneapolis, Minn. | Dayton's |
| Oklahoma City, Okla. | Balliet's |
| Philadelphia, Pa. | Nan Duskin |
| Pittsburgh, Pa. | Joseph Horne |
| Portland, Ore. | Meier & Frank |
| Rochester, N. Y. | Jewett |
| Sacramento, Calif. | Weinstock, Lubin & Co. |
| San Francisco, Calif. | Joseph Magnin |
| Sarasota, Fla. | Montgomery Roberts |
| Seattle, Wash. | John Doyle Bishop |
| Sheridan, Wyo. | Angionettes |
| Spokane, Wash. | Bernard's |
| Syracuse, N. Y. | Boutique-503 |
| Tulsa, Okla. | Nan Pendleton |
| Wilmington, Del. | Jo Robinson |
| Toronto, Ontario, Canada | Creed's |

# Clothes notes on Maxim's Academy

**Here, details of the clothes worn by Mrs. Rayner at Maxim's Academy in Paris—these, shown on pages 189-190.**

*Page 189, lower right:* Getting off the bus provided for student chefs, a brown wool tweed suit with outbound box jacket over a taupe rayon faille blouse. By Davidow; suit about $135, blouse about $23. Lord & Taylor; Montaldo's; I. Magnin.

*Page 190, upper left:* Wine-tasting at Maxim's, a suit of bright-blue worsted jersey with short jacket, wide collar. By Monte-Sano & Pruzan; about $200. Bonwit Teller; L. S. Ayres; I. Magnin.

*Page 190, lower left:* At the Galanis engraving studio, a grey tweed dress of wool and silk jersey, buttoned down the front, and belted in black leather. By Harry Frechtel; about $160. Henri Bendel; Nan Duskin; I. Magnin.

## THE MAGIC EYE

*(Continued from page 163)*

brows darker, pale hairs can be brushed with darker brown mascara, non-existent hairs faked by two shades of eyebrow pencil (light and not-so-light brown) stroked on in hairline.

False eyelashes are part of the game, too—the point being, not so much longer, but thicker. These come pre-shaped, are applied with a drop of glue, are washable and drip-dry—can be coated, and recoated, with different mascara colours. (These, incidentally, prove good balancers in the profile of a woman with a prominent nose.) Mascara, now in automatic applicators, gives lashes a heaviness that shadows the shadow behind them. For end-and-all excitement for evening: mascara tipping in gold or silver, that looks like tiny prisms flaked over lash tips.

Note to women who wear glasses: don't feel you're disqualified. Chances are you can use as much eye make-up as other women, possibly more. Again—experimentation may be an eye-opener.





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Peignoir and nightshift of ivory-rose nylon tricot with white Chantilly lace and pleated net of Du Pont nylon. Both, by Laros. About $38 at Lord & Taylor; Wm. H. Block.

Ivory rose lace borders the squared neckline of this short ivory rose nightdress. Tricot of Du Pont nylon. By Sans Souci. About $11, at Best & Co.; I. Magnin.



# ivory rose

(Continued from page 177)



Brassiere of nylon Alençon lace and nylon marquisette: about $4. Nylon power net girdle, its waist banded with Ban-Lon: about $8. Both, by Hollywood Vassarette; Altman's; Hudson's.

Ivory-rose basque waist-cinch and brassière of nylon lace, with front and back décolleté. By Gossard. About $14 at Best & Co.; The May Co., L.A.





Long nightgown of ivory rose Dacron crêpe, with Alençon lace bodice, shoestring straps. By A. N. Saab. About $40 at Bergdorf Goodman; Neiman-Marcus.







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*See advertisement on preceding pages 56 and 57.*

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## MAXIM'S RECIPES

*(Continued from page 190)*

pork into slices, arrange on serving platter and pour sauce over. Peel remaining oranges, cut in crosswise slices, seed; cut slices in half and arrange around the meat on a platter. Serve very hot.

### ŒUFS POCHÉS MAINTENON

*Poached egg tarts*

8 eggs
½ pound puff pastry
⅔ cup white béchamel sauce
1 cup hollandaise sauce
Juice of ½ lemon
½ pound mushrooms
1 tablespoon white vinegar
Salt, pepper

Roll the puff pastry on a floured board with a floured rolling pin and line eight small tart pans. Prick the bottom of each in several places to keep from buckling. Bake for 10 minutes in a hot (475°) oven. Keep the shells hot.

Poach the eggs for 3 minutes in simmering salted water to which has been added a tablespoon of white vinegar. Drain them on a clean tea towel. Wash and trim the mushrooms. Put through a vegetable mill. Mix into hot béchamel sauce. Salt and pepper generously. Return to the fire for 1 minute. Fill the tart shells with the mushroom purée. Lay a poached egg on top of each, then cover the egg with a hollandaise sauce seasoned with lemon juice.

### ŒUFS FARCIS AUX CREVETTES

*Eggs stuffed with shrimp*

8 eggs
5 ounces cleaned and peeled shrimp
2 cups milk
7 tablespoons butter
4 tablespoons flour
2 tablespoons tomato paste
Salt, pepper

Hard-boil the eggs in salted water. Hold them under running cold water for a few minutes before shelling. Cut in half lengthwise and scoop out the yolks.

Bring milk to a boil. Melt butter in a saucepan, stirring in the flour, a little at a time. Remove from the fire and slowly add the boiling milk, stirring constantly. Return to the fire and cook until thick. Add a good dash of pepper but little salt, since shrimp are salty.

In a shallow bowl crush the egg yolks with just enough sauce to make a very thick purée. Add shrimp to the egg-yolk mixture and stuff into the whites of the eggs in an oven-proof dish. Stir the tomato concentrate into the remaining white sauce. Adjust seasoning. Pour sauce over eggs and bake in a pre-heated, very hot (475°) oven for 5 minutes.

### BROCHETTES DE MOULES PANÉES À LA POÊLE

*Breaded mussels on skewers, fried in the pan*

1 quart (about 2½ dozen) mussels
4 slices Canadian bacon
4 small slices ham
1 egg
3 or 4 tablespoons bread crumbs
6 tablespoons butter
Juice of 1 lemon

Wash, scrape, and beard the mussels. Place in a large saucepan and, without adding liquid, heat quickly over a brisk flame. As soon as shells are open, take pan off the fire. When mussels are cool enough to handle, remove them from their shells.

Cut ham and bacon into two-inch squares. Thread the skewers: a mussel, bacon, ham. Repeat until skewer is full.

Beat egg in a plate. Pour bread crumbs into another plate. Dip each skewer into beaten egg, then roll in bread crumbs. Melt butter in a frying-pan. Sauté for 5 minutes over medium flame until brown on all sides.

Arrange on heated serving platter and sprinkle with the cooking butter and lemon juice.

### QUICHE AUX CRABES

*Crab-meat tart*

*For the pastry:*
1¾ cups flour
1 egg
6 tablespoons butter
2 tablespoons oil
Salt, pepper
*For the filling:*
6 eggs
¾ cup heavy cream
2 cans crab meat
Salt, pepper

For a lighter shell prepare the pastry a day ahead. Mix together the flour, softened butter, whole egg, oil, a good dash of salt, and a pinch of pepper. Roll into a ball. Next day roll the dough on a floured board (flour the rolling pin, too) into a large circle. Line a tart or pie tin with it. Bake for 10 minutes in a moderate (350°) oven.

Meanwhile, prepare the filling. Beat together the whole eggs, cream, ¼ teaspoon salt, dash of pepper. When mixture is very smooth, add the coarsely-shredded crab meat. Mix in well. Pour into the half-baked pastry shell and return to oven for 20 minutes.

Note: Be careful not to leave any small holes or cracks in the pastry shell through which the cream mixture could run before it has thickened in baking.

### POULET FARCI AUX OLIVES

*Chicken with olive stuffing*

1 3-pound roasting chicken
4 ounces black olives
3½ ounces pork liver paste
2 eggs
¾ cup butter
1 teaspoon aniseed
1 tablespoon orange juice
Salt, pepper

Hard-boil 1 egg, hold under running cold water and shell immediately. Mash with a fork. Pit the olives and put them through a vegetable mill. Mix egg and olives with the pork liver paste, add the aniseed. Season to taste. Mix in a whole raw egg.

Clean, stuff, and truss the chicken. Spread butter all over it and roast in a hot (400°-425°) oven, allowing about 20 minutes a pound. After 10 minutes' roasting, add orange juice to the drippings. Baste frequently.

Salt and pepper the chicken only when you take it out of the oven.

### CANARD BIXON

*Duck with apples*

1 plump duck (about 5 pounds)
10 tablespoons butter
6 tablespoons Calvados (apple brandy)
½ cup heavy cream
4 cups hard cider
2 pounds nice cooking apples
Juice of one lemon
Salt and pepper

Clean and truss duck. Rub outside with ¼ of the butter. Butter a flame- and oven-proof pan (to go over a high flame after the oven). Put duck in and roast, without covering, in a fairly hot (400°) oven for 40-45 minutes. Duck should be almost done but still a little firm.

Peel, core, and quarter the apples. When duck is almost ready, melt the rest of butter in a heavy frying pan and sauté the apples. Turn them once. Pieces should stay intact and not turn into applesauce. When apples are just cooked, warm 3 tablespoons Calvados, pour over them and set aflame. Sprinkle juice of lemon over them. Cover and keep hot.

Take duck out of oven. Warm remaining 3 tablespoons Calvados, pour over, and set aflame. When it stops burning, cover pan and set in a warm place (but not over flame) to let flavour permeate. After 5 minutes, take duck out of pan and put back in extinguished oven to keep hot.

Heat cider, pour into roasting pan and stir thoroughly to mix all drippings into sauce. Cook sauce rapidly, uncovered, until liquid is reduced by half. Add cream, salt, and pepper. Adjust seasoning. Put duck into pan and again reduce sauce by half. (Watch very carefully at this

stage. If it cooks a moment too long, *all* the sauce may evaporate and the dish burn.)

Place duck on large, heated serving platter with apple quarters around. Pour a little sauce over bird and serve the rest separately.

ENTRECÔTE AU POIVRE

*Pepper steak*

About 2 pounds sirloin steak
2 teaspoons whole white peppercorns
4 tablespoons butter
3 tablespoons cognac
4 tablespoons bouillon
1 tablespoon oil
½ teaspoon arrowroot
Salt

Crush peppercorns rather coarsely and press into both sides of the steak. Heat the butter and oil together in a heavy frying pan, put in steak and cook according to individual taste. When done, take it out of pan, put it on a heated serving platter and keep warm.

Make sauce by adding heated bouillon, cognac, and arrowroot to fat left in pan. Stir well, scraping the bottom of the pan to mix drippings with sauce. Season. Let sauce cook for 5 minutes then pour over steak. Serve immediately.

POT-AU-FEU

*(Serves 6)*

2 pounds good boiling beef
1 pound leg or shoulder of beef
1 cracked marrow bone—other soup bones
1 pound carrots
1 pound white turnips
2 pounds leeks
3 cloves garlic
1 sprig celery
1 onion
1 clove
1 tablespoon sugar
Salt

Put 4 quarts cold water and a small handful of coarse salt into a large soup pot. Add the meat and bones. Over a moderate flame, bring to a boil. Skim any white scum off the surface until no more rises. Then keep it at the slowest possible boil and cover the pot—but permit the steam to escape.

Peel and wash the vegetables. Slit the leeks lengthwise and tie them together in bundles (to take them out of the pot later). Cut carrots and turnips into good-sized pieces. Peel onion, stick it with a clove. Peel and crush the garlic. Add to the soup. When it boils, skim again and cover as before. Let cook gently for at least 3½ hours. Then take the meat and vegetables out.

Make a caramel by slowly melting sugar in a saucepan with a very little water. When sugar is brown (but not hardened) take it off the fire, add 2 or 3 tablespoons bouillon or water and stir rapidly. Add to the bouillon in the pot to deepen its colour. To make a jellied bouillon, continue cooking the bouillon with the bones for at least two more hours.

Serve the meat surrounded by the vegetables with two sauces: a cold mayonnaise and a hot tomato sauce.

GIGOT MONTAIGU

*Leg of lamb with white beans*

*(Serves 8)*

1 leg of lamb (about 3 pounds)
1 pound dry white haricot beans
2 pounds potatoes
2 pounds onions
10 tablespoons butter
½ cup bouillon
Salt, pepper

Soak the beans overnight in water to cover. Next day, cook beans until almost tender but still a little firm. (The time will vary according to the beans.)

Peel onions and cut into thin slices. Melt ⅓ of the butter in a frying pan and gently sauté onions until transparent; do not let them brown. Peel potatoes and cut into thin slices.

In a large ovenproof baking dish that can be brought to the table, place half the onions, then half the beans, half the potatoes, the other half of the onions, the rest of the potatoes, and the rest of the beans. Sprinkle each layer generously with salt and pepper. Bake in a moderate oven (325°-350°) for 15 minutes. Cover with a piece of brown paper.

Spread the rest of the butter over the meat. When the vegetables have baked for 15 minutes, remove the paper and lay the meat on top of them. Return to the oven for about 1 hour. (In France, lamb is always served pink and a leg of lamb is roasted about 17-20 minutes a pound.)

Heat the bouillon and use to baste the vegetables frequently during the baking period.

Serve right in the baking dish.

CÔTE DE MOUTON AU ROMARIN

*Mutton chops with rosemary*

4 nice mutton chops (rather thick)
½ teaspoon powdered rosemary
Olive oil
Salt

Sprinkle rosemary over the chops, brushing them on both sides with olive oil.

Heat the grill, but do not grease it and be sure it is absolutely dry. Place chops on it. Grill at high heat for 5 minutes, turn and salt cooked side. Cook another 5 minutes. Remove from grill to a heated platter with the side cooked last *up*. Salt on this side. Serve immediately.

PIE AU LAPIN

*Rabbit pie (Serves 6)*

1 nice rabbit
14 ounces puff pastry
12 small chipolata sausages, or Spanish or Italian sausages
3 eggs plus 1 egg yolk
7 tablespoons butter
1 cup dry white wine
4 onions
½ pound streaky bacon (in one piece if possible)
Flour, rosemary, thyme, salt, pepper

Clean rabbit and cut into serving pieces. Peel onions and chop fine. Melt butter in a heavy stew pan. Dice the bacon and add with the onions to the butter. Cook until golden brown.

Dredge the rabbit in flour and sauté in the stew pan until browned on all sides. Heat the wine and add. Put in a sprig of rosemary, one of thyme, salt and pepper. Cover, simmer for 1 hour.

Hard-boil the eggs, hold them under running cold water, then shell immediately. Cut each in 6 pieces. Brown sausages in a frying pan. Pour the contents of the stew pan into an oven baking dish. Add the sausages and eggs.

Roll puff pastry into a thin sheet that can cover the baking dish. Lay it over the top of the stew. Seal it to the edges of the dish with a little cold water and press with your fingers. Cut a small round hole in the top of the pie and stick into it a chimney made by rolling, like a cigarette, a piece of cardboard or heavy paper. Beat the egg yolk with a very little cold water and brush over the top of the pie. Bake in a hot (425°-450°) oven for about 20 minutes. Serve hot, right in the baking dish.

CROQUE MONSIEUR

*Hot ham and cheese sandwiches*

4 slices ham
⅞ cup butter
White bread
7 ounces Swiss cheese

Trim the crusts from 16 slices of white bread ⅛ inch thick. Cut the slices of ham in half and the Swiss cheese into 16 thin slices. Butter bread slightly. On 8 pieces lay a slice of cheese, then a slice of ham and another slice of cheese, then bread. Trim off any bits of cheese or ham that stick out. To keep it from falling apart while cooking, tie each sandwich together with string. Melt the remaining butter in a frying pan (or two if necessary) and sauté sandwiches until golden brown on both sides. Be sure they don't burn or stick to the pan. Remove to a heated platter, cut off strings. Serve very hot.

TOMATES PROVENÇALES

*Fried tomatoes, Provençal style*

2 pounds ripe but firm tomatoes
4 tablespoons olive oil
1 clove garlic
Parsley, salt, pepper

*(Continued on page 199)*



The Rhythm Step Fashion Column




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Lightly-wired strapless brassière of white Ban-Lon lace over nylon marquisette. The nylon power-net girdle dips from the waist to a panel of ribbon bands over nylon marquisette. Brassière, about $6; girdle, about $8 (both, by Treo). At Bonwit Teller.



Nylon power-net pantie girdle with a front panel of elasticized satin; about $7. Nylon lace brassière; about $3. Both, by Maidenform, at Gimbels.



A gentle, full-skirted nightgown, robed by a peignoir with scalloped collar, elbow-length sleeves. Both, by Munsingwear, in pale-beige tricot of Du Pont nylon. About $15, Best & Co.; Julius Garfinckel.



Double-layered nightdress of champagne-coloured nylon tricot, with a cut lace yoke and "angel-wing" sleeves. By Rogers, about $20 at Lord & Taylor; Julius Garfinckel.

## *More ivory rose*

*(Continued from page 195)*

# MAXIM'S RECIPES

*(Continued from page 197)*

Choose tomatoes not too large. Cut them in half horizontally. Heat oil in frying pan, sauté tomatoes cut side down. Prick skin on upper side of each tomato with a fork, cook for 5 minutes. Turn cut side up.

Chop together the garlic and parsley; sprinkle over tomatoes, add salt, a dash of pepper and cook over low flame until very soft and golden brown.

PAIN DE CHICORÉE

*Endive loaf*

2 pounds fresh curly endive for salad
5 eggs
1 cup thick white béchamel sauce
4 tablespoons butter
Salt, pepper

Wash endive, strip off outer leaves. Cook for 15 minutes in rapidly boiling salted water to cover. Drain, then press leaves between your hands to get out as much water as possible. Chop the leaves to medium fineness.

Prepare the thick white béchamel sauce. Add the chopped endive to it and mix well. Salt and pepper generously and cook mixture for 5 minutes. Take off the flame and let cool until lukewarm.

Beat the 5 eggs together as though for an omelet. Add salt and pepper and mix well. Add the beaten eggs to the cooled endive mixture, stirring constantly until all the ingredients are perfectly blended.

Butter a charlotte (ring form) mould, pour in endive and egg mixture and bake in a hot (about 425°) oven for 45 minutes.

Turn out of mould onto a heated serving platter and serve with tomato sauce, a white sauce with cheese, or heated heavy cream over it.

TARTE À L'OIGNON COLETTE

*Onion pie*

¼ pound (scant) pie pastry
2 pounds onions
1 egg
1 teaspoonful flour
2 tablespoons butter
1 tablespoon oil
½ cup milk
Salt, pepper

Prepare pie pastry by following the directions in the next recipe for banana pie but omit sugar. Roll dough in a large circle and line a large tart or pie pan. Prick bottom of the shell in several places with a fork to keep pastry from buckling. Bake in hot (450°) oven for 15 minutes.

Meanwhile, peel onions and cut into very thin slices. Brown lightly in a frying pan with the butter. Remove from the fire. Beat together the egg, flour, and milk. Add to the onions; season with salt and pepper. Fill the half-baked pie shell with mixture and bake for 15 minutes. Serve hot.

TARTE AUX BANANES

*Banana pie (Serves 6)*

*For the pastry:*

10 tablespoons butter
1¾ cups flour
1 tablespoon sugar
Pinch of salt
⅓ cup water

*For the filling:*

10 bananas
4 tablespoons granulated sugar
6 tablespoons rum
Apricot jam

Mix pastry ingredients together a day before using. When ready to use, roll the dough into large circle on floured board with floured rolling pin and line a pie tin with it.

Make a purée by forcing 6 bananas through a sieve. Add almost all the sugar and half the rum (3 tablespoons), stirring well, and pour into unbaked pie shell. Peel other four bananas, cut into thin round slices. Steep in remaining rum, then arrange on pie in concentric circles. Sprinkle rest of sugar over top. Bake for about 20 minutes in quick oven (425°). Take pie out, spread an even coating of apricot jam over top.

CRÈME PÂTISSIÈRE MARBRÉE

*Marble cream*

4 eggs, separated
5 tablespoons flour
½ cup granulated sugar
2 cups milk
Grated rind of ½ lemon
2½ tablespoons sugar (for caramel)

Mix egg yolks, flour, and ½ cup sugar. Stir in milk, mix well and strain mixture through fine sieve into saucepan. Heat over small flame, stirring constantly with wooden spoon until cream thickens; do not boil unless you want unusually thick cream. Take off flame, add grated lemon peel; mix well. Let cream cool. Pour through fine sieve again into serving bowl.

Melt sugar for caramel with a very little water. Cook until browned, but do not let caramel harden. Trickle caramel over surface of cream, leaving space between drops. Using fine point of knife, mix caramel into cream until you have marbled design.

MOUSSE AU CHOCOLAT

*Chocolate mousse*

¼ pound bittersweet cooking chocolate
5 tablespoons butter
4 eggs separated

Melt the chocolate in the top of a double boiler as slowly as possible with a very little bit of water. Add butter and let melt. Take saucepan

*(Continued on page 200)*





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# MAXIM'S RECIPES

*(Continued from page 199)*

off fire and stir in egg yolks, one by one. Let cool.

Beat egg whites until firm. When chocolate mixture is completely cold, fold egg whites into it carefully. Do not stir, but use wooden spatula to lift bottom of mixture and turn it over top. Repeat only as often as necessary to fold in all whites. Refrigerate in a deep bowl for several hours before serving.

### CRÈME AU CAFÉ

*Coffee cream*

2 cups milk
½ cup very strong black coffee
1 cup fine granulated sugar
8 egg yolks
½ teaspoon arrowroot or fecula

The classic preparation of coffee cream calls for neither arrowroot nor fecula. Without them, however, it is a long, difficult process and you can use one of these thickeners without affecting the taste in the slightest.

Beat egg yolks, sugar, arrowroot or fecula together in a saucepan until the cream falls from the fork like a ribbon when you lift it up. In another saucepan, heat coffee and milk together. Simmer a few minutes. Slowly stir hot milk into egg mixture over medium flame until thick. Cream should never boil. Turn into crystal bowl and refrigerate for several hours before serving.

### CRÈME GLACÉE À LA FRAMBOISE

*Chilled raspberry cream (Serves 6)*

1 cup fine granulated sugar
8 eggs, separated
6 ounces raspberry jelly
2 ounces kirsch liqueur
36 candied cherries

In saucepan beat together egg yolks and sugar to light, frothy mixture. Add kirsch and raspberry jelly. Mix well and place saucepan in water bath or double-boiler. Heat, stirring constantly, until mixture thickens.

Beat egg whites until very stiff. Fold into hot raspberry cream. Refrigerate in serving bowl until thoroughly chilled. Decorate with candied cherries before serving.

### SOUFFLÉ DE PAMPLEMOUSSE

*Grapefruit soufflé (Serves 6)*

3 large firm grapefruit
13 tablespoons flour
7 tablespoons sugar
5 eggs
3 cups milk
3 tablespoons kirsch liqueur

Cut grapefruit in half, crosswise. Scoop out pulp carefully so as not to pierce skins.

Mix sugar and flour together and stir in boiling milk. Mix well. Separate eggs and add yolks. Put in three or four tablespoons juice from grapefruit pulp. Stir in kirsch liqueur. Mix well. Beat egg whites with pinch of salt until very stiff. Fold carefully into batter. Pile lightly into emptied grapefruit halves. Bake in hot (425-450°) oven for about 20 minutes. Sprinkle a little fine granulated sugar over each as it comes out of oven and serve immediately. This dish can not wait!

### POIRES BOURDALOUE

*Pears in cream*

2 cups pastry cream
2 pounds pears (or 1 large can of pears in syrup)
4 ounces toasted almonds
2 tablespoons sugar

Peel and quarter pears, removing all seeds and hard part of core. Poach pears in saucepan with sugar and cup of water.

Pour pastry cream into a serving dish. Arrange poached pears on cream. Crush toasted almonds and sprinkle over pears. Chill thoroughly and serve very cold. You may flavour pastry cream with a little cognac, rum, vanilla, lemon juice, or grated lemon peel.


David Ky. Goodstein

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## ENEMIES OF CHARM

*(Continued from page 159)*

those who should otherwise be agreeable.

Outwardly, there is stridency—the strident voice, the overemphatic manner, the "crashing" colour scheme, dress or make-up. The offender in this way wields her personality at one like a battle-axe—there's nothing to fear, one soon finds, but, oh dear, she jars on one.... Yet a deeper, more complex, troubling kind of aggressiveness is, frequently, sheathed in a quiet woman. At first glance, she's the opposite of the battle-axe type: dress inconspicuous, manner guarded—conversationally, sometimes a slow starter. All at once, out she blazes. You or I have said something she can't let pass. Colouring, all but trembling, she whips up the easy talk of but a minute ago into a crisis-ridden, fiery argument. She is a case, literally, of painful honesty—make her views known she must, at whatever cost. And there *is* a cost, to her. Tense internally, apt to be rendered more so by the loneliness that surrounds a "difficult" person, she yields again and again to a nervous impulse which, later, she knows to be unfortunate. She's a person of worth, she deserves friends, unavowedly, and how she would like to have them. She continues to alienate, by her fierce sincerity. Need for affection makes her spikiness worse.

Charm is common to both sexes; rightly, each looks for it in the other. These days, are there fewer charming men? More than one critical woman has been heard to say so. There rings in my ears, also, one young woman's furious exclamation—"I charm men, do I? Then why don't they do more about charming me?"

Not *quite* fair, I think. There is, as there ever was, a specific race of male would-be charmers in circulation. "Would-be," however, is often the fatal word—for we women grow, with each generation, more sharp-eyed, more quick to be seers-through. We've touched on the woman given to "charm mechanics"; no better fares her masculine counterpart. "When he has ladies to please, every feature works," remarks Jane Austen's observant Mr. John Knightley of his pet aversion, the parlour-frequenting clergyman Mr. Elton. *That* type is now, possibly, somewhat dated; in its place are the shoals of youngish young men, in movement through *mondain* cocktail parties. Each of these is afloat (or so he believes) on a charmingness proved to be irresistible; by now, the exercise of it is automatic. Ought not you and I to be gratified, all the same, that he does favour us with this exhibition? (Worse if he sized us up, then turned his back.) The trouble is, we sense that the good impression he makes, or imagines he makes, on us is chiefly food for his own vanity. Nothing's more honouring, indeed in itself charming, than a man's taking genuine trouble to please *us*.

What acts against charm in men we should like to like, and could have liked better? Where I'm concerned (I've decided) a touch, or more, of any of these three qualities: pomposity, pettiness, unstraightforwardness.

Pomposity may root in one form of shyness, or be frontage for a diffident temperament—it afflicts quite often the intellectual young, in whom it can be comical, not uncharming (nonetheless, girl or mother should gently tease the sufferer out of it). Should it increase with years, one can not but connect it with self-importance, resent it as egotistical overbearingness. There is the man no power can stop laying down the law. Conversationally, he kills the most likely subject by treating you to the benefit of his whole opinion. Though he fixes his gaze on you, this is not flattering: you are not *you* to him, simply a captive audience. The pompous man inclines also to be fussy; in all things, he has a mania for the just-so. Paralyzing as he is to prove to be, one may not have warning of this at the first moment: often his looks are impressive, his carriage upright, his eye arresting. Prosperity tends to irradiate his person (insecure men can seldom afford pomposity). Kindly if tedious host, he may show himself possessed of an excellent heart.

Pettiness (or small-mindedness) is consistent with surface agreeability. Often, it is not at once apparent, entertaining cleverness may conceal it—symptoms show themselves as acquaintanceship ripens. The cause is a jealous, perpetual self-concern. Biased judgments, ungenerous or slighting comments on others, suspiciousness, harping on minor grievances, quickness to take affront—why, in man, are these to us so irking? They conflict with our inborn notion of masculinity: we expect a man to have "a mind above things." The man giving way to pettiness (if he did but know it) can only shrink in a woman's eyes. How can he charm *as* a man, when he's not one—wholly?

What I call unstraightforwardness by no means denotes the official crook. The business and social record may be impeccable. Simply, when one is in the company of this particular kind of character, one misses what in a man *is* charming: unequivocal frankness and simplicity. Though he make a point of looking one straight in the face, one can not shake off an impression of *fake* sincerity. His manner is confidential, or, if at all encouraged, conspiratorial; he relies, for effect in talk, on "For *your* ear only." *Why* is he telling me this, one begins to wonder? Calculation, some possibly devious motive, can be felt behind what he does or says. (Is one, oneself, suspicious? This never seemed so—one hates to think so.) Directness, single-mindedness are unknown to him; amuse though he may (to a point, he does), round him there's an atmosphere of uneasiness....

His case points one universal truth: real charm has always some moral quality. Lovely as we find it, in man or woman, it has *stuff* to it: it is no mere lovely illusion. You'll protest, "But 'bad' people can be so charming!" Truly they can, for moments together. For those moments, I boldly say, these people seem to me good.


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# "I Will"

BY LEONARD LYONS

There is no *Casbah* in Yuma, Arizona. The justice of the peace thought of this as he began, "Dearly Beloved." He recited the marriage ritual to the Hollywood couple standing before him, trying not to be too self-conscious about his diction as he asked the bridegroom, Charles Boyer: "Do you take this woman for your lawful wedded wife?"

"I certainly would love to," replied Mr. Boyer, confusing French gallantry with American legality.

The justice of the peace frowned, told him, "That's not enough," had the groom repeat the simple words, "I do."

When Sam Levene, the memorable Nathan Detroit of *Guys and Dolls*, was asked the question at his wedding he answered, "I *certainly* do." One of Mr. Levene's professional colleagues, sitting in the pew next to mine, said, "No matter the show, Sam always likes to pad the rôle."

When Jean Dalrymple, of the New York City Center, married General Philip De Witt Ginder, the minister asked if she promised to love, honour, and cherish the groom. "I do," said Miss Dalrymple. "I *really* do."

The wedding ceremony of Dorothy Thompson and Maxim Kopf, scheduled to be brief, lasted almost an hour because the bride answered, "I do—and now I'll tell you exactly why. . . ."

Three friends attended the New York wedding of Marcus Cunliffe, the British author, and Mitzi Solomon, the sculptor. All three friends participated in the ceremony: the first recited from T. S. Eliot, the second from "The Song of Songs," the third from e. e. cummings.

There was, however, no deviation from the ritual in the brief civil ceremony when the actress, Susan Barnes, married John S. Wilson, the music critic. As soon as they were legally declared man and wife, Mr. Wilson turned to his bride, spoke the first words of their married life, "I must say, my dear, for an actress you certainly gave those lines a bad reading."

But then critics try never to be swerved, even by the fires of love. The first public inkling that Ina Claire, the Broadway star, had married her first husband, James Whitaker, the drama critic, came when he opened his review of one of her plays with this line, "When I married Ina Claire, I thought I had married an actress."

Nor did anyone suspect that Jean Anouilh, the distinguished French playwright, had been married again until a crisis developed during the first week's run of one of his plays. The show's producer told the cast, "This is something Anouilh alone must settle—but I don't know how to reach him." Charlotte Chardon, who had a minor rôle in the play, revealed the marriage by timidly suggesting to the producer, "You wish to reach Anouilh? I'll tell him—when he comes home tonight."

President Herbert Hoover was the only outsider to know of the surprise ceremony when Albert D. Lasker, the advertising man, married Mary Woodard Reinhardt. On the night before the Republican National Convention which nominated Wendell Willkie, Mr. Hoover telephoned Albert Lasker about serving as his floor manager at the Convention. "I'm sorry," Lasker said, explaining that he didn't have time to discuss the matter because he was to be married within the next fifteen minutes.

Incidentally, their friends learned of that wedding in this way: before going to the judge's office the bride-to-be phoned a friend who wasn't home, left this message, "Just tell her Mary Reinhardt called." After the wedding she telephoned again, leaving this message, "Just tell her Mary Lasker called."

Whenever George Jessel attends a wedding ceremony he toasts the happy couple with, "May your joy be as pure and unbounded as mine has been on several similar occasions."

A more cynical attitude was expressed by a fifteen-year-old, Cobb Brody, grandson of the late humourist, Irvin Cobb. On the day his half-sister, Buff Cobb, was to marry William Eythe, young Brody listened to the bride recite a list of her stipulations. "That's right, Buffie," the boy said to her. "Make sure you get all those things. After all, a thing like a wedding happens only three or four times in a person's life."

It happened twice to Alan Campbell and Dorothy Parker. They were married, then divorced, and finally remarried. At their remarriage ceremony, Mrs. Parker looked at the wedding guests and said, "People who haven't talked to each other in years are on speaking terms again today—including the bride and groom."

Perhaps the most expensive wedding in Hollywood history was paid for by Samuel Goldwyn, but it was not his own. (The Goldwyns merely eloped to Jersey City.) The principals were his studio's foremost star, Vilma Banky, and a leading man, Rod La Rocque. Mr. Goldwyn persuaded Cecil B. de Mille to serve as one of the groom's attendants. This was quite a social feat, because Mr. de Mille was suing the groom for breach of contract at the time. All parties involved, as well as their respective attorneys, agreed that since the wedding was on a Sunday the litigants couldn't serve each other with any legal processes. They stipulated that Mr. de Mille's presence as an attendant would not be deemed a waiver of any rights to seek redress from the groom.

At the wedding of Abe Lyman to Rose Blaine, the groom tried to ease his nerves before the ceremony began by playing gin rummy with his best man. I was scorekeeper. Finally, through the closed doors, we heard the Lyman orchestra begin the Wedding March.

Lyman shouted to an assist-

*(Continued on page 204)*

# "How can you lose with a free violin?"

BY ROBERT FONTAINE

At eighty-five, lacking funds and youthful vigour, my father looks forward earnestly to a career in music. I have no idea exactly what form this will take, nor, I suspect, has he. Just the same he has not given up.

Now and then when I visit my father and mother in their small apartment, as I do for an hour or so every day, we talk about the time in the thirties when my father was teaching at the National Conservatory of Music in Greenville. As a matter of fact that is how we happened to settle here. We had been depressed along with the economy and, besides, my father's fingers were getting a little stiff for the deft playing of the violin required in theatres. Besides, there were, as far as live musicians went, no more theatres.

My father got this Greenville position through an advertisement in the trade weekly, *The Billboard*. It sounded very good to us all. Anything with a salary sounded good. As it turned out this Conservatory was a chain of studios, most of them occupying abandoned dentists' offices in faltering downtown areas of wobbling cities. The lessons were fascinatingly inexpensive since my father taught about forty students at a time, none of them very thoroughly.

The come-on for this luxury course was a free violin given to the student after he had finished a certain number of lessons. "The violins," my father told me recently, "cost about ten dollars a dozen and were not the most beautiful instruments available."

Nevertheless, the little gimmick attracted parents and they, in turn, wheedled or beat their youngsters into taking lessons from my father. "How can you lose," my father recalls one of them saying, "you get a free violin?"

This is the theory that applies to carnivals where, for ten cents, you are permitted to exert your skill with the hundred-to-one chance of winning some object that wholesales at seven cents. My father never took this swarm of fiddlers with any lack of seriousness. He knew the violin, had played it in theatres and symphony orchestras, and could impart some of his knowledge if there were any brains to receive it.

"Who knows," he said, "perhaps just *one* of these little fatheads may turn out to be a success. Then I shall be content."

In a very short time, however, the school became a headache for my father. Although each student was to pay fifty cents before he took his lesson, a good many of the students showed up insolvent and, in time, my father found out there was an organized plan to withhold the funds. This upset my father because he was working on a very small salary, keeping body and soul together on custard pie and egg sandwiches and hoping to earn a little commission on what he took in.

His spare time, in fact, was always spent calling up hundreds of parents and pleading with them to lead their children down the path of music. A good percentage of the students just did not show up at all after the first few lessons. This was alarming because my father was responsible for all the free violins and charged for them in case of a defection.

A check eventually showed that most of the students who did not come for lessons had been given the money by their parents and had disappeared into the nearest movie, or baseball park.

My father tried to take care of all these things, none of which were truly the responsibility of an artist. I remember once when he set about determinedly, overcoming his natural shyness, to recover a violin from a student who had paid for one lesson and then vanished with the fiddle.

My father went to the boy's home and was greeted by a surly Italian who mistook my father for a bill collector, which, in a manner of speaking, he was. The Italian gentleman got into a loud discussion in his own tongue. He was joined by his wife. My father stood there trembling, wondering when the Black Hand was going to go into operation against him.

He was certain a vendetta was being sworn. In the end, after much discussion, the boy appeared and admitted having the violin. He gave it back to my father with a broken bridge, saying, "The lousy fiddle ain't worth a buck. I tried to hock it." The full sadness of the situation dawned on the mother who began to weep, wailing that poor Gaetano would never be the great violinist she hoped, a violinist like the uncle Frederico who was a beautiful man and known all over Salerno. My father quietly took the weakened violin back to its sisters, announcing to me, "You see to what depths I have fallen."

Unfortunately, or perhaps fortunately, the Conservatory went bankrupt and my father was out of a job with several hundred tinny violins on his hands which he seized in lieu of his back salary. He also obtained a great deal of rosin, a considerable number of strings, and a supply of bows. I think he intended to start some sort of a music colony of his own but nothing ever came of it. The violins and bows lay around the apartment for years startling anyone who happened to open the door to my father's bedroom and found it stacked high with fiddles.

I don't know what he did with them eventually. My mother, a fine one for making deals with a Rummage Shop, probably made a fast ten or twenty dollars one day. At any rate, the violins finally disappeared and the whole thing was more or less forgotten until recently—over a quarter of a century later.

It had been twenty years then since my father put trem-

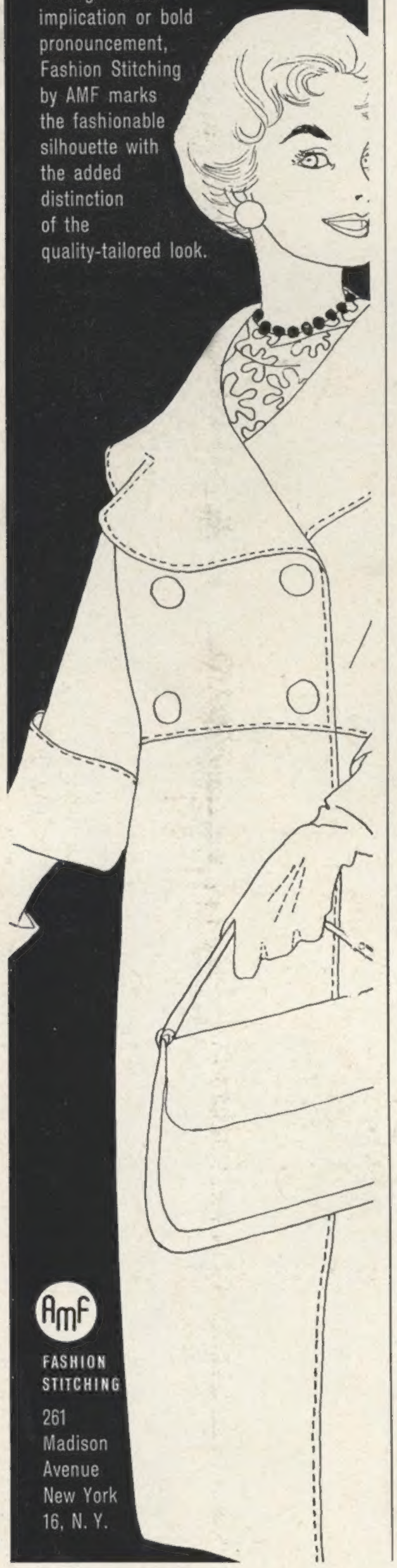
*(Continued on page 204)*


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## "HOW CAN YOU LOSE . . ."

*(Continued from page 203)*

bling bow to violin, twenty years during which he had lived quietly on a pittance, dreaming, I know, of his triumphs long ago when he played with Victor Herbert or accompanied Will Rogers.

Once, some months ago, I asked him whether any of his old pupils at the Conservatory had ever amounted to anything.

"Just one," he said, "a boy named Armand Cartier. I read the other day he had become a State Senator."

"I mean successful with the violin," I said.

"Oh. No. Not that I know of," my father said wistfully.

Then, very recently, there was a knock at the back door. My father and I were in his bedroom doing a crossword puzzle. My mother was downstreet looking at hat bars for something chic at $1.98. My father said, "It's probably the vegetable man. He's not supposed to come on Saturdays."

"I'll treat you to a half-dozen ears of corn," I said. "And a Rocky Ford cantaloupe."

"He doesn't knock like the vegetable man," my father said, suspiciously.

I stayed in the bedroom but I could hear the conversation at the back on the third-floor porch. It was not a vegetable man at all, it was a fortyish man selling electric fans and air conditioners from door to door.

"No, no," I heard my father say. (He never admits his poverty or his lack of luxuries.) "We're fine here. It's always nice and cool. We get the north wind in back here, you see. We keep the shades drawn so the apartment never gets hot."

He went on explaining all the devices for defeating the hot weather. The man listened patiently and then said, suddenly, "Say aren't you Professor Fontaine?"

I pricked up my ears. My father had not been called "Professor" in thirty years.

"I am he," my father said grammatically. "Yes. Professor Fontaine."

I couldn't see him but I am sure he straightened his small shoulders and tried to draw in his large pot. I am certain his watery blue eyes gleamed.

"I used to take lessons from you," the man said.

"Oh, yes. At the Conservatory. How are you doing?" My father spoke as if it were last week.

"Oh, I gave it up. Grew up. Got married. Had kids. Now I'm selling. Say, you know what, my kid found one of those free violins in the attic. He said, 'Hey, Pa, if you get this fixed I could take lessons.' How about that? Say, those violins were really something, weren't they? I'll never know how you were able to give them away."

"Superb instruments," my father said.

"You still playing?" the man asked. A new vibrancy came into my father's voice. "Oh, yes. Playing regularly. Thinking of a symphony job this fall. Composing a great deal, too. Yes."

"Good. Good. Well, I got to go along and peddle this junk. Nice to have seen you again. Keep fiddling! Ha-ha."

"Right," my father said.

My father walked back into the bedroom and told me about the fellow. I chuckled gently and let it go. My father, I repeat, has not touched a violin in two decades nor has he written a note, nor will he ever play again. He tried once ten years ago and his hands shook like leaves in a sudden summer gust of wind. I was about to ask jokingly why he told the man he still played and was looking forward to a big job, but I checked myself. How do I know what he does in his eighty-five-year-old heart and mind? How do I know what keeps him alert and gay and full of hope?

Perhaps in his waking dreams and in his sleeping ones, too, he conducts Beethoven and plays, magnificently, a Bruch concerto. How do I know? How do I know if he believes that some day, if not in this world then in the next, he will be able to take bow in hand and bring forth all that loveliness I heard as a child?

Can I be certain he never will?

And when his eyes are closed in half-sleep at night, it is very possible he composes enchanting unearthly music he will one day hear played in Paradise.

I certainly pray so.

## "I WILL"

*(Continued from page 202)*

ant, "Tell my boys to vamp till ready. This guy's got me on a triple-blitz."

It had been Judge Pecora's boast that all the couples he married remained happy forever. He mentioned this to Adolph Green, recalling, sadly, that he had officiated at Mr. Green's wedding to Allyn McLerie, who was then playing the title rôle in the Broadway musical, *Miss Liberty*.

"Your record is intact—all parties concerned are quite happy," Mr. Green assured him. "I'm happy because I'm co-author of the book and lyrics of a Broadway smash-hit musical, *Bells Are Ringing*. Allyn is happy because she's now the wife of George Gaynes. And Mr. Gaynes is happy because he's playing the male lead in the London production of *Bells Are Ringing*."

After Herman Levin, the producer of *My Fair Lady*, married Dawn McInerney, the bride said: "This is your last marriage. I'm going to be Mrs. Herman Levin for the rest of our lives. Many years from now," she continued, "when you take out a beautiful young thing and people start asking, 'But why don't they get married?'—someone's going to remind them, 'Didn't you know? There *is* a Mrs. Levin now.' And Herman—my dear, dear Herman—that's me."



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